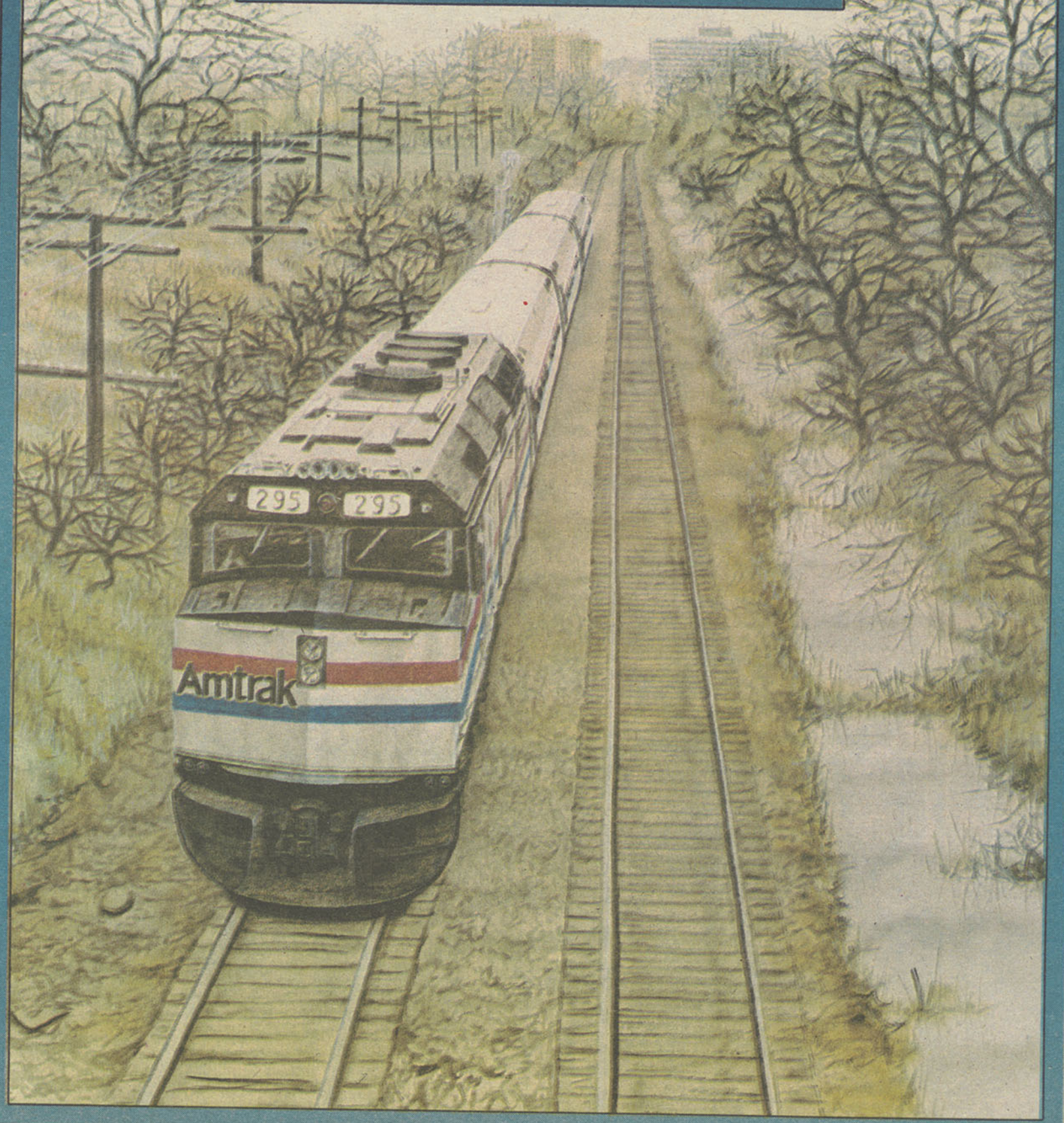
# Ann Arbor Observer

November, 1981 Vol. 6 No. 3



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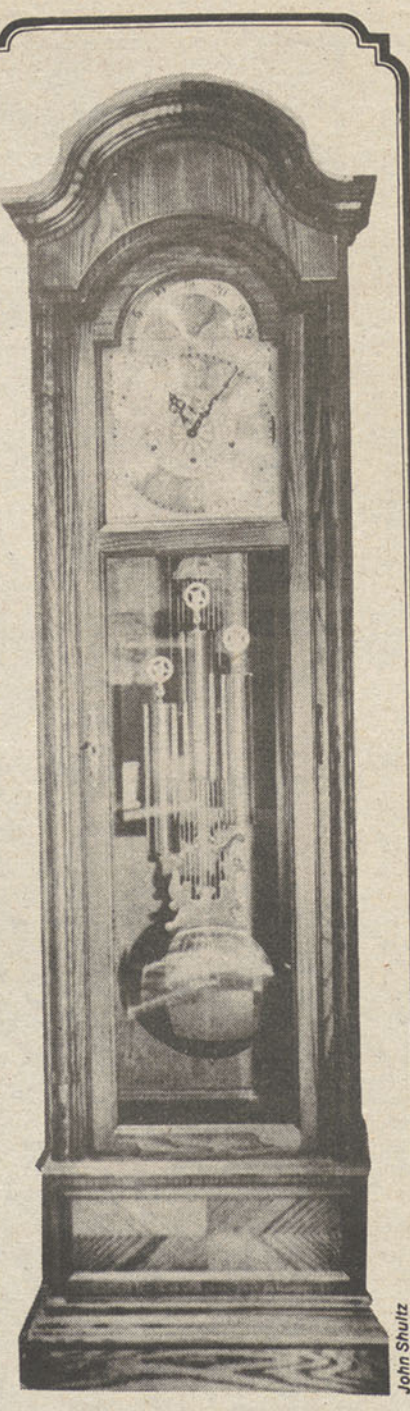

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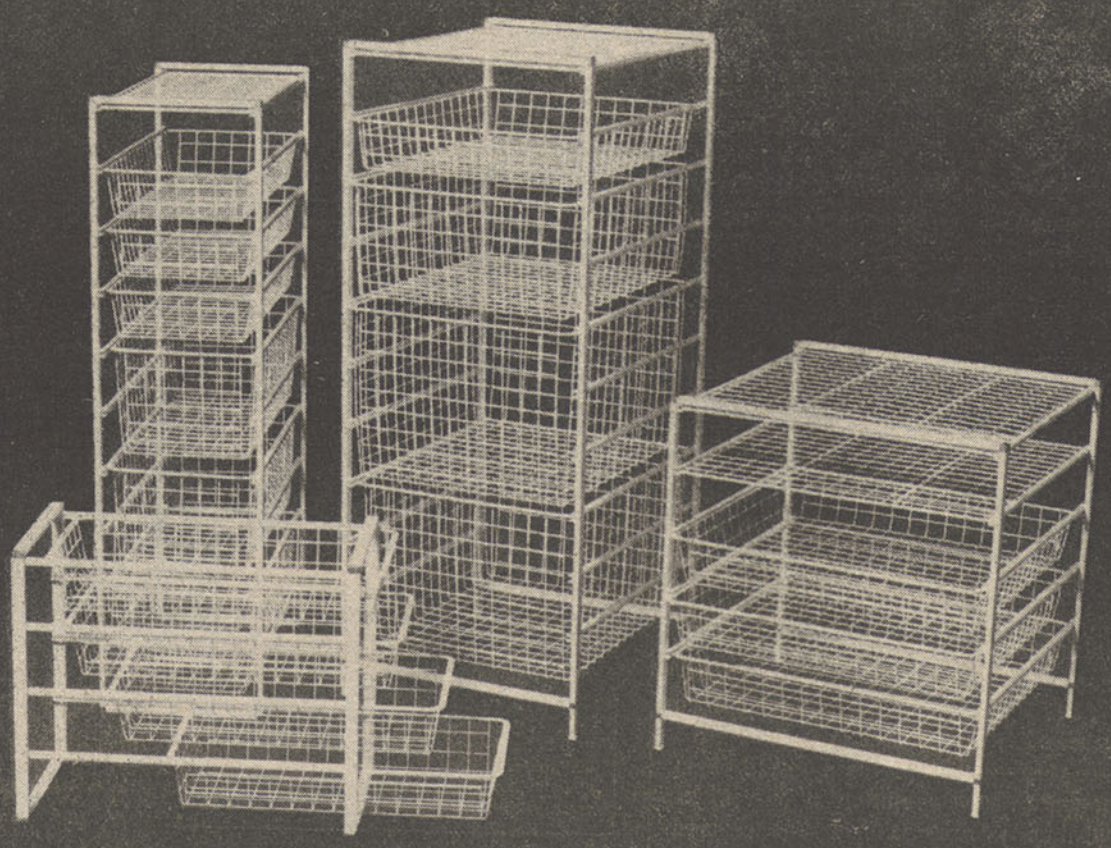

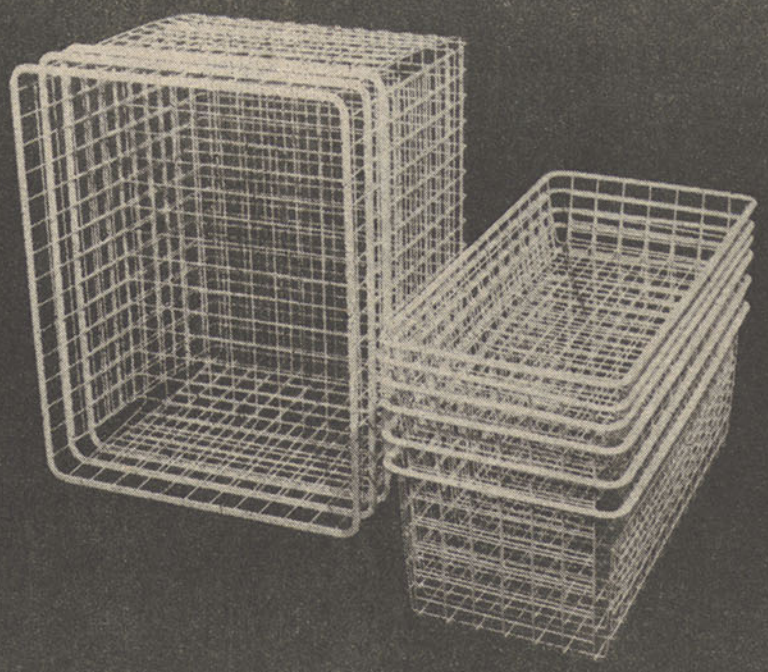

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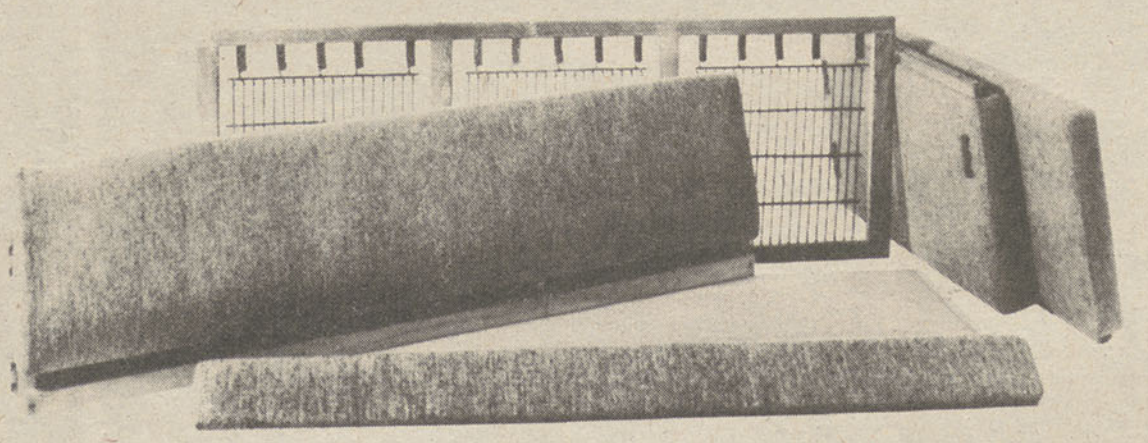

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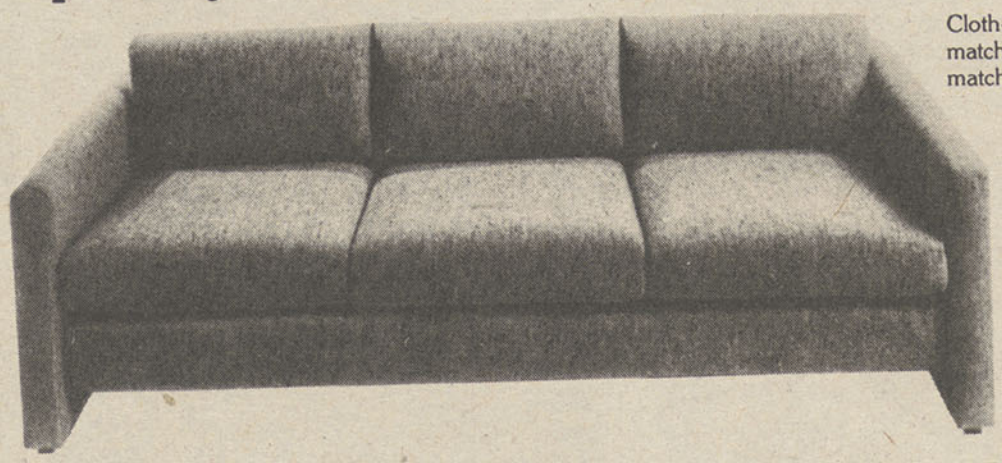

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# Ann Arbor Observer

November, 1981

*Cover: the view east from the Fuller Bridge near University Hospital. Painting by Terry Walsh.*


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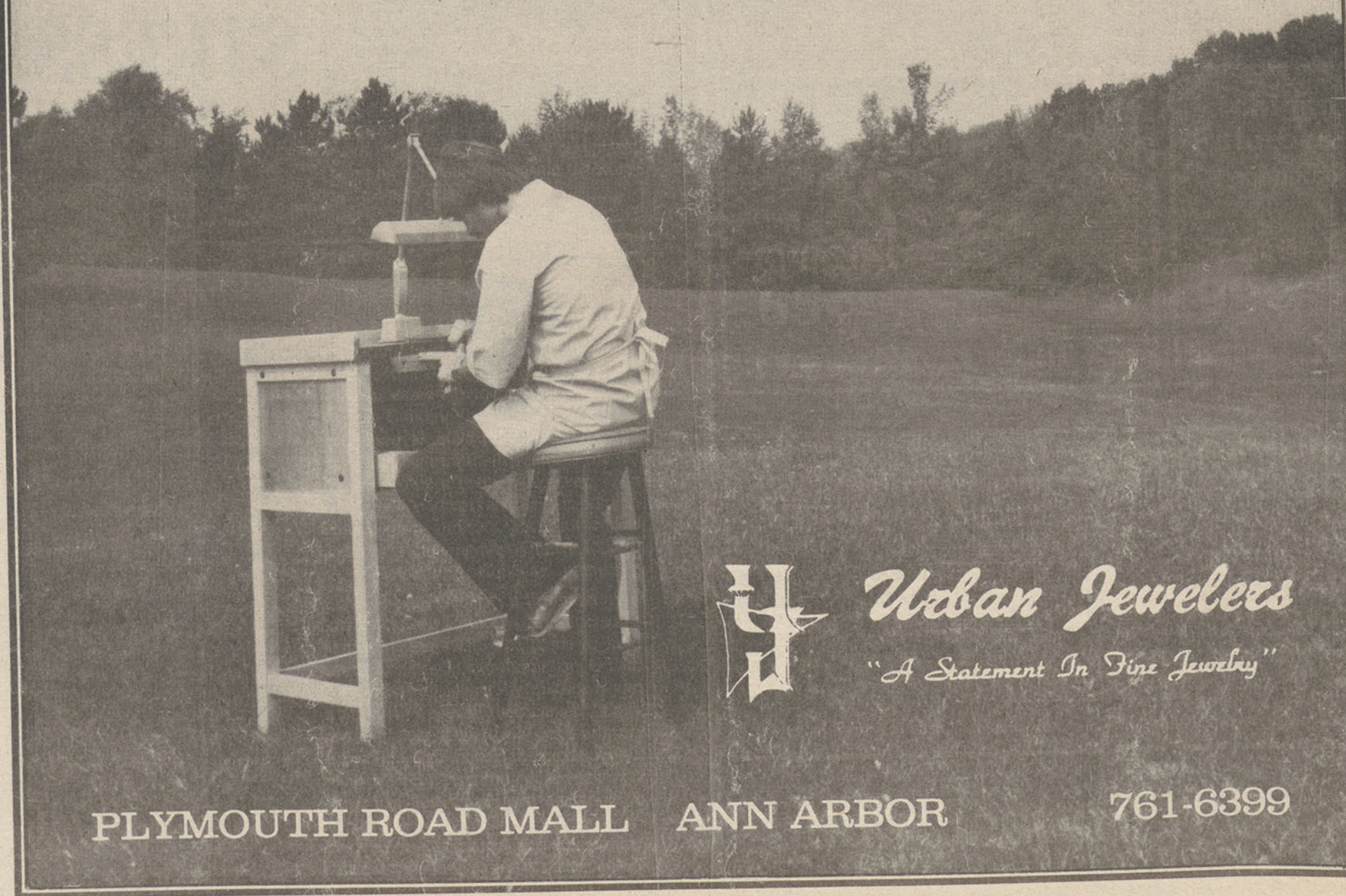

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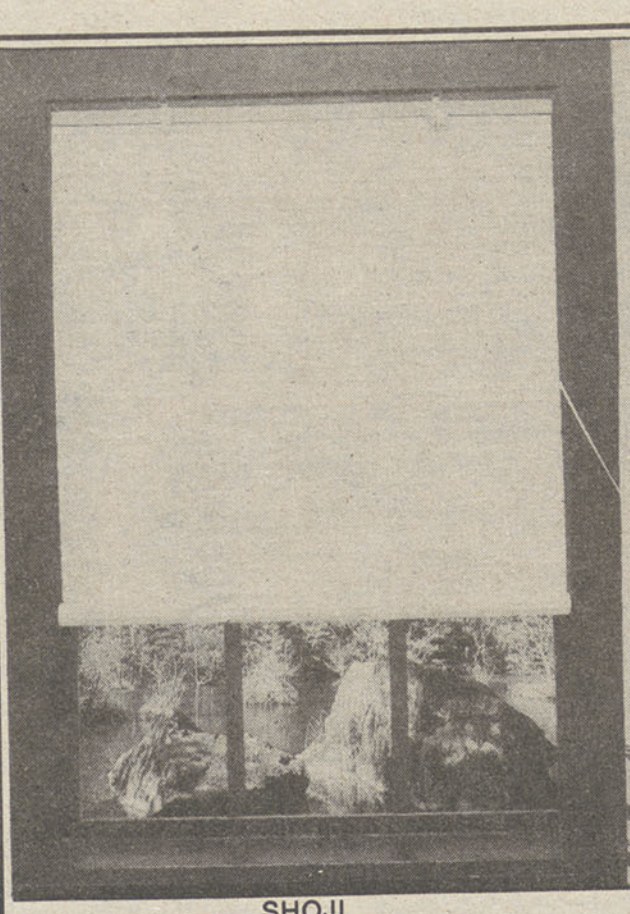

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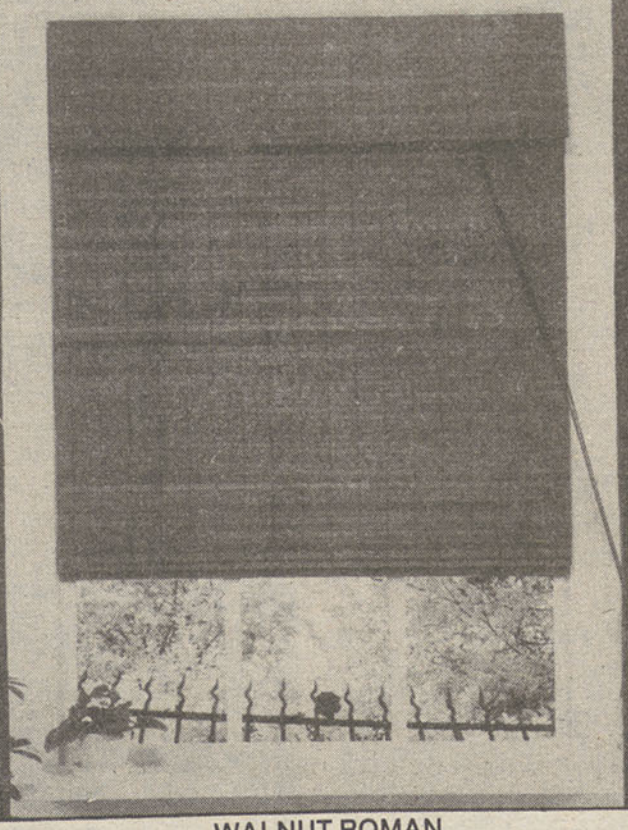

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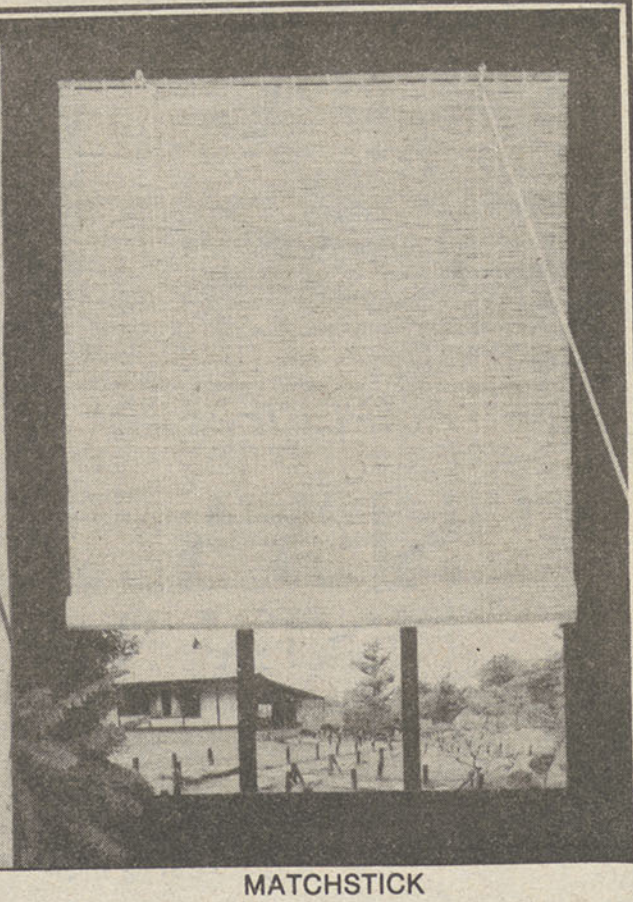

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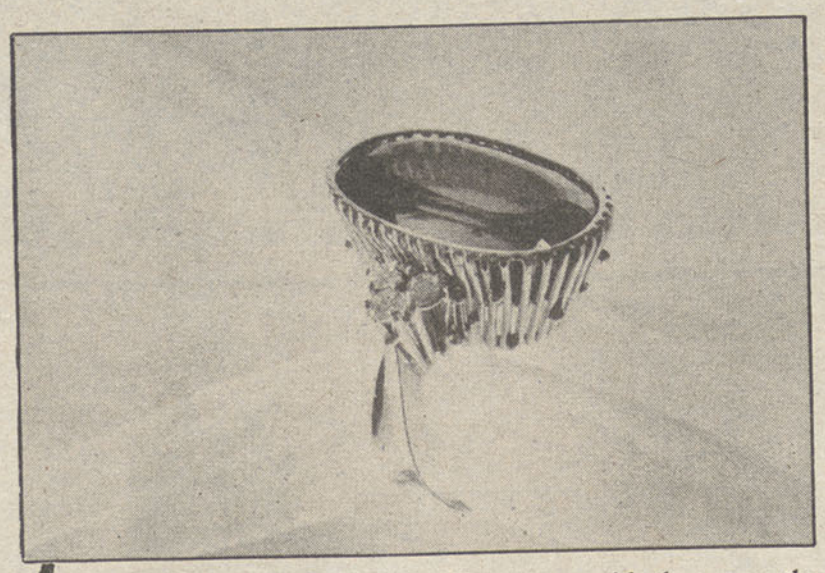

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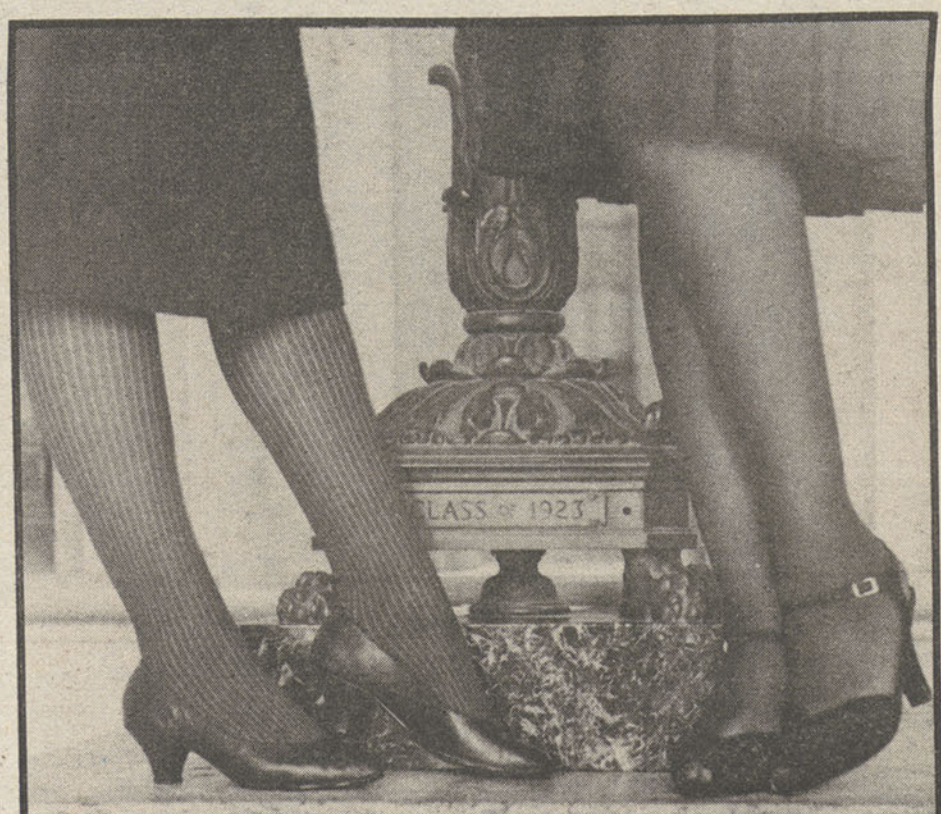

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# AROUND TOWN

## *The Emergency Vet*

Spike, a ten-week-old orange tabby kitten, had been living on Third Street in Ann Arbor for a month when he got his rude introduction to this dog-bites-cat world. Straying into a neighboring yard, Spike met a dog who took a bite out of Spike's left front paw. It was early Saturday afternoon. Twenty-year-old Christine Ray, Spike's owner, finding her vet unavailable, was directed to the Animal Emergency Center of Washtenaw County (AEC) on Packard Road just east of Carpenter. The AEC, which recently moved into its new quarters from the Easthaven Animal Hospital, is the county's only veterinary clinic open evenings and weekends. It is operated by Dr. Ken Genova, a thirty-six-year-old Ann Arbor native who has been putting in hundred-twenty-hour work weeks at the clinic for several months now. Genova is looking forward to the arrival of another vet who will split the work load with him.

When Spike arrived at the clinic shortly after one o'clock, he was the first patient of the afternoon, with the exception of a carpenter who had split his thumb with a hammer while putting some finishing touches to the newly opened clinic. Genova told Spike's owner, Ray, that the foot could be fixed, that the main problem would be a possible infection, and that he was a little curious as to why Spike was soaking wet. Ray, who had been fighting back tears, laughed and told Genova that her hands sweat when she's nervous, and she had been clutching Spike all the way from Third Street while her father drove.

Spike was taken from the examination room back into the main treatment room, where he was anaesthetized. "All right, little guy, let's take a little trip here," said Genova as he inserted a needle into a vein in the kitten's leg. Spike's foot was shaved by the two assistants who were working this shift, and Genova then cleaned Spike's foot and sewed it back together. Spike lost one claw and pad, got fifteen stitches, a bandage that went up to his chest, and an optimistic prognosis. The difficulty now would be keeping him bandaged, explained Genova. Cats tend to think it's the bandage that is hurting them, not the injury underneath, and make desperate efforts to remove it.

Genova has a boyish appearance, with his thick brown hair falling straight over his forehead. He did not start out to be a veterinarian. He took a business degree from MSU and then worked for the Ford Motor Company, where he decided that he did not want to spend his life sitting behind a desk. Returning to MSU, he enrolled in veterinary school. Upon graduation, he spent two years fulfilling a military obligation at the Presidio Army base in San Francisco, followed by six years at an emergency clinic in Campbell, California. Genova and his wife, Mary, who have three boys, wanted to return to Ann Arbor, but Genova wanted to work in a trauma clinic where the work would be more challenging than in general practice. He called local vet Ben Colmery, who encouraged him to return and open an emergency clinic. The AEC started operating out of Easthaven Animal Hospital last year, with Genova as general partner and ten other area veterinarians, thankful to give up their weekend duties, as limited partners.

PETER YATES

*Ken Genova and assistants Shirley McNaugton and Dee Fronczak*

Spike was the first of a steady stream of cats and dogs brought to the clinic over the weekend. The only constant was Genova, who snatched sleep, when he could, on a pull-out bed in his office. The most unsettling arrival on Saturday was not an animal but an owner. An Afghan with a minor injury from a dog fight was brought in by a gaunt, dishevelled, unshaven man who, as well as one can piece his story together, had gone to Benton Harbor on Thursday or Friday, tied his dog up, and then heard it being attacked by an unleashed dog. Not wanting to take his dog to a strange vet, he had brought it back to Ann Arbor, losing at least one night's sleep in the process. But what he found was that his vet here was gone for the weekend. Waiting to see Dr. Genova, he was mad at everybody. All vets do, he said, is give you the pills that Upjohn gives them, tell you, "What a nice dog!" and charge you thirty dollars. "When you really need them, they're on the golf course," he raged. He vowed never to tie his dog up again. If anybody complains that his dog is "pissing on their lawn," he'll tell them they're "lucky he's not pissing on their face."

"There will be a rematch," he bellowed, apparently referring to the dog in Benton Harbor. Throughout this tirade, Genova remained unflappable and kept his attention on the animal, not its owner, who had calmed down a bit as he left, glad that his dog was not badly hurt. "Thanks for being here," he told Dr. Genova. "At least somebody somewhere has got it all together."

Throughout the day the cats and dogs came and went. An obstreperous little kitten named Smokey, who had had one of his paws stepped on, bit everyone in sight and drew blood from Genova. The most seriously injured animal that day was a beagle by the name of Bruno. Bruno was brought in by an elderly woman, her son, and his girlfriend. They were convinced that Bruno has been shot. They heard a shotgun blast, they said. Genova examined Bruno and asked whether it was possible he had been hit by a car. It was not possible, they insisted. Bruno had apparently dislocated his hip, an injury very unlikely, in Genova's experience, to result from a gunshot wound. Bruno was X-rayed, the dislocated hip was evident, and there was no sign of lead shot. Bruno was sedated, his hip relocated, and his leg strapped up. Bruno would be a three-legged dog for the next couple of weeks but would likely suffer no permanent disability.

Bruno's owner, the elderly lady, was disgruntled when presented with a bill for $114. "We'll have to carry him around on a silver platter," she sniffed. According to Dr. Genova, the cost of veterinary care frequently upsets people, which is why he is so careful to give a de-

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tailed explanation of what a treatment will cost while a pet is in the examining room with its owner. The equipment and drugs used by vets are much the same, frequently identical, as those used in hospitals, and they are expensive. Vets have been unable to pass many cost increases along to their clients, and, as a result, veterinarians' pay has not increased in seven years. The average fee at the Animal Emergency Clinic is around $60. The minimum is $27—$12 for the visit, plus a $15 emergency fee—but bills for seriously injured pets requiring anaesthetics, surgery, and X-rays can run into the hundreds of dollars.

The busiest time of the weekend was Sunday evening. Argo, a two-year-old Belgian Sheepdog, had got a stick caught in his throat while playing fetch with his owner, Jim Geddes. Argo did not appear to be badly injured, but X-rays revealed a hole in his esophagus. "I'm worried about that guy there," Genova said several times as Argo became increasingly uncomfortable and had difficulty breathing. "I'm afraid that guy is a candidate for T-61," he said. T-61 means euthanasia, and Argo's prospects were not good. A tiny little dog named Buffy, about the size and color of a two-pound mayonnaise jar, had fleas, an ear infection, and very possibly parvo, a frequently fatal virus. Buffy's owner had paid $85 for the dog at a pet shop in Troy the previous week. When she learned of Buffy's problems, she had stopped her check and called the Department of Agriculture in an attempt to have the store inspected and, she hoped, closed down. Next, an unconscious three-month-old kitten was rushed into an examining room. It had been beaten badly by a sixteen-year-old boy. "How close is she to being dead right now?" Phoebe's owner asked. Genova told her that concussion cases are very iffy matters. Nothing seemed to be broken, but only time would tell how much damage Phoebe had sustained.

Barney the Beagle arrived shortly after Phoebe. As owner Jeff Renner described it, "The pizza dough was rising, the cookies were baking, and Barney the Beagle started doing somersaults." Barney is an elderly beagle with a spinal disease common to his breed. Some calcium had broken loose from his deteriorating spinal column and was pressing against his spinal cord, making it impossible for him to walk. Genova patiently explained Barney's problem to Renner, despite the press of cases. He drew diagrams on paper towels to show Renner what was happening to Barney. Genova gave Barney a steroid injection to reduce the pressure on the spinal cord and sent him home. Barney the Beagle apparently had a good bit of walking left in him yet, to the great relief of the Renners. They had not been too sure they would be taking Barney back home with them.

Thirty-two pets had required emergency treatment over the weekend. Of these, one, a parakeet, had died. Seven percent of the animals that come into the Animal Emergency Center are put to sleep. Most of these are too sick or badly injured to consider for treatment. Of the animals that the clinic actively treats, only half of one percent don't make it. On both nights Genova had been able to grab the six hours of sleep he likes and had even had time to celebrate his son Kenneth Junior's twelfth birthday on Saturday night, sharing some birthday cake which Mary Genova had brought to the clinic with Kenneth Junior and their younger son, Roby.

## *Goodyear's Cafeteria*

Goodyear's cafeteria is a comforting anachronism. It serves the kind of food you most likely grew up with—egg salad sandwiches, tuna-noodle casserole, canned green beans that taste like an altogether different vegetable from the fresh one. More appealing, perhaps, than the food itself are the memories it conjures up. Tucked in the basement of the venerable Main Street department store, the place is patronized mainly by longtime residents and regular Goodyear's customers.

One steps directly from the elevator into the small two-room eating area of the cafeteria, right next to housewares. Neat blue and white paper brightens the walls. Over the serving counter hangs a home-style ivory plastic kitchen clock with a scalloped edge—a survivor from the Fifties. Thirty-five customers would make a capacity crowd. A number of neatly coiffed white-haired ladies sit quietly, methodically eating. There are also a few men, and here and there a mother with her daughter taking a break from shopping. Mature women, nurse-neat in white tunics and white shoes, run the place.

Stacked against the left wall of the open kitchen are soft, pillowy loaves of Holsum sandwich bread. Plump Ball Park frankfurters, impaled on the spikes of a carrousel, turn at a stately pace in a spotless Glenray cooker. We slide our tray past the prewrapped sandwiches over to the steam table and find old friends—tuna noodle casserole, macaroni and cheese, barbecue beef, and chili. Serving the food with old-fashioned courtesy is Fredine (Dee) Losey. If there is something motherly about the deliberate care with which she fills our plate, there is a reason. She's the one who cooked all these hot dishes. When she's through cooking, she starts serving.

PETER YATES

*Helen Roy at Goodyear's*

"This being Friday, we have tunafish," she explains. "Sometimes I make baked cod with egg wash and Drake's coating. Monday it'll be chop suey and creamed chipped beef on toast. I make the chop suey, but the chipped beef is so good from the can, we use that. Tuesday is salmon loaf and cabbage rolls. Wednesday is meatloaf-and-gravy day and we have pasties. Thursday I make baked fresh chicken, again with egg wash and Drake's coating. Also beef and macaroni. We always have soup, some of it canned. But on Tuesday we make beef barley soup. People come specially for it."

Around the corner we find fresh fruit and good old tunafish salad. There are Goodyear's salads—arrangements of ham, chicken, and cheese on lettuce, and little side dishes of radishes, green pepper, carrots, and lettuce which are still called salad here—not cruditees. And what's this? A bright pink molded salad! "That one's made with raspberry gelatin, sour cream, canned fruit cup, and marshmallows," says Helen Roy, who is serving behind the counter. "I do


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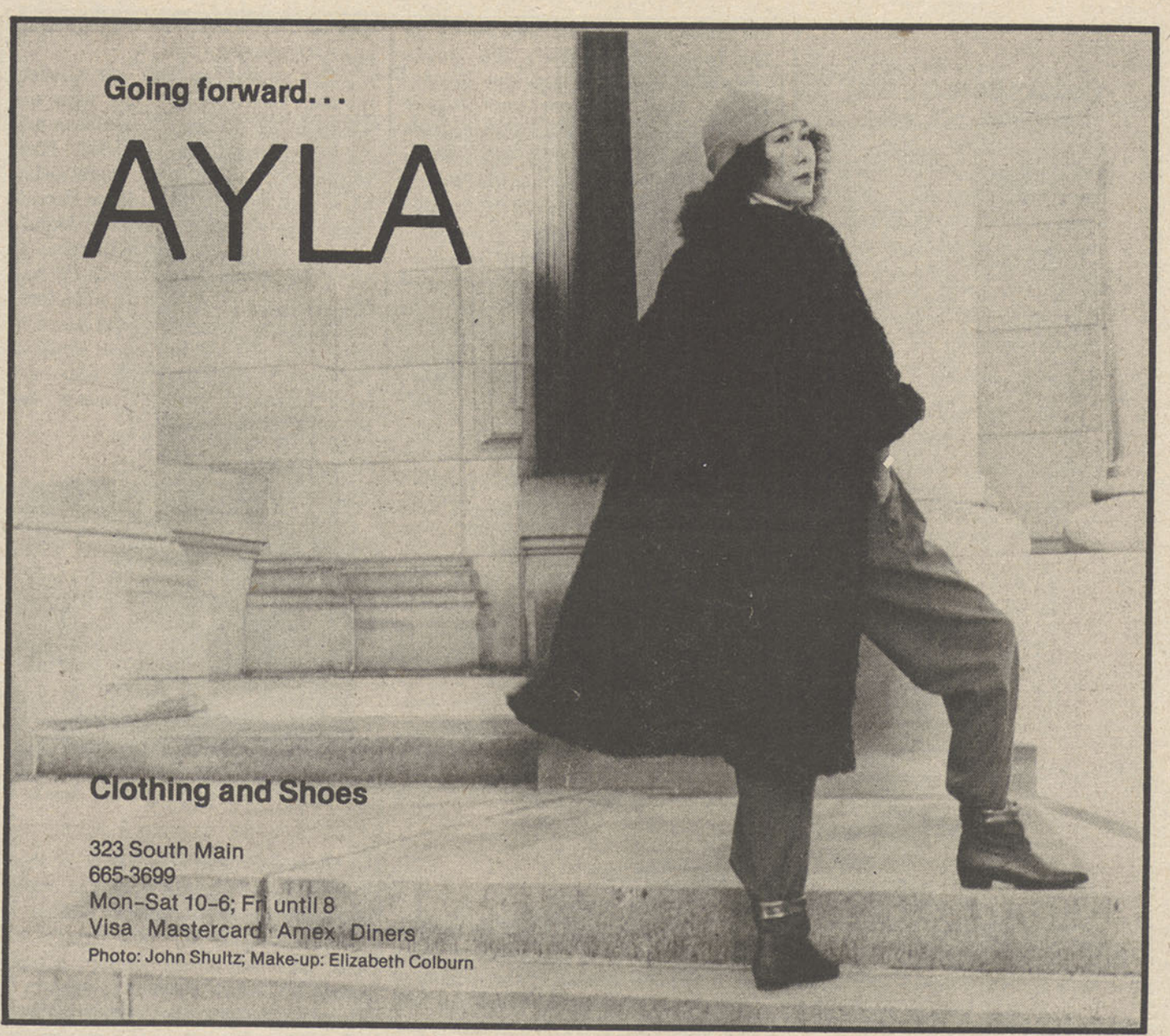

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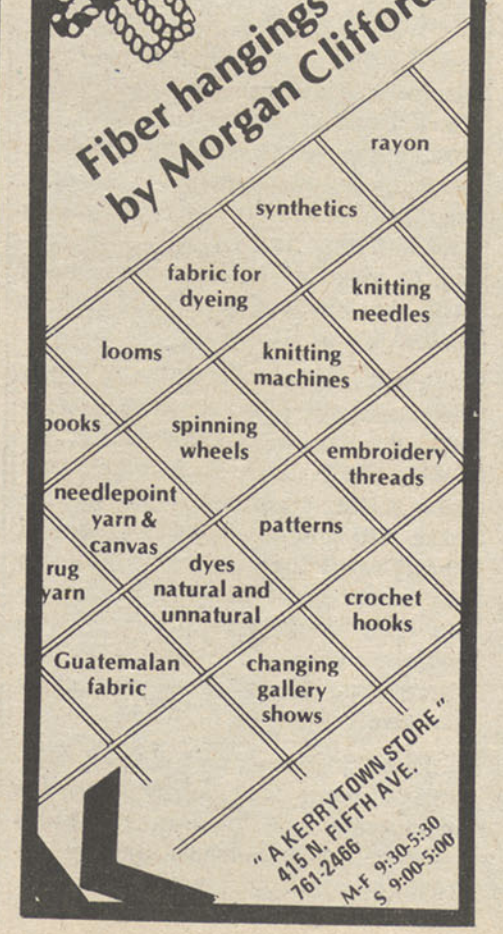




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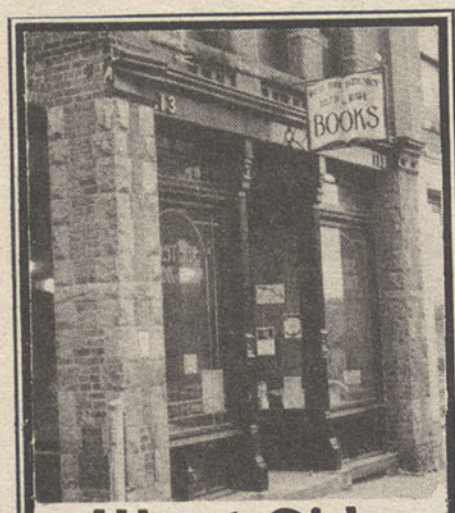


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the salads and some baking. And I fix the fruits. Mr. Fiedler, the store's operations manager, does our buying. He gets fruit in season from Farmer Grant's. I make another salad people seem to like. It's made of lime gelatin, sour cream, marshmallows, maraschino cherries, and nuts. Have you tried a bran muffin? I put apples in them."

We pick up coffee and pay Debbie Calvert, the young cashier. She, and the two older women make up the entire basic staff. We settle down comfortably to our macaroni and cheese and think about whether we'll be wanting a dessert. We could have pudding—comforting, creamy pudding. Or pie. They come frozen but are baked fresh every day by Goodyear's. Will it be apple streusel or lemon crunch? Pumpkin or mince? "It's getting hard to find mince pie," Dee Losey says. "We sell a lot of it."

For something truly consoling we could have one of Goodyear's Sensational Sundaes—either the Tin Roof or the Hot Fudge Delight. And they still make ice cream sodas down here in Goodyear's basement oasis, where food fashion ceased to evolve thirty years ago, and where you can still find a lunch that is completely, soothingly familiar.

## *A Cat Show*

We dropped in on the Mid-Michigan Cat Fanciers Inc. cat show October 3, the day devoted to the judging of longhairs. Although the event was held in a show barn at the Washtenaw Farm Council grounds, there was not a barn cat present. Every silken specimen was a patrician with the good looks and elegance that go beyond cuteness. Not that there wasn't plenty of *cuteness* around.

There were cute signs—"Scratch here to get on the mailing list" and "Keep your paws out of this cage." There were cute cat names—Putsypie's Diamonds and Rust, son of Putsypie's Cherry Snowcone and Putsypie's Dirty Diaper. And cute alliterative breeders' logos like Kit-T-Kur, Catikits Cattery, and Carleton Kattery (from Carleton, Michigan, of course).

"Who puts on this show?" we asked a tall, middle-aged woman who was keeping an alert eye on the proceedings. Eve Russell of Karleton Kattery, it turned out, had all the answers. "Mid-Michigan Cat Fanciers Inc. is a club of one hundred and fifty families. *We* put on the shows. *We* do all the work. *We* own all the cages," she responded catechistically. "*We* hire and pay the judges. *We* bring our own PA system in case it's needed. Next month we'll be in Kalamazoo, then in Toledo in December."

"We observe high standards of sanitation. Every cat is shampooed the night before a show," she said and paused for the expected question. We obliged. "How do you shamp. . .?" "The best way," she resumed, "is to stand it in a double-basin kitchen sink with its front paws in one section and its hind paws in the other. Lather it with cat shampoo. Rinse it with the sink spray. Then blow-dry. If you buy a cat from me, you have to agree to let *my* vet spay or neuter it. You have to promise *not* to let it outside and *not* to declaw it.

"The awards we give are ribbons, rosettes, and trophies," she went on. "Winners get to keep the ribbons and rosettes. Trophies are recycled. Have you seen the Morris? It's a special award established by the Nine Lives people. We're *very* pleased to have it." Dozens of silver and gold trophies glistened in straight ranks on a nearby table. At center front stood the Morris, a ten-inch-high goldtone statuette of a cat seated on a pedestal. "The Morris was designed and made by the same people who make the Hollywood Oscar," Russell explained. "Isn't it lovely?"

*Marilyn Turner and Colbyshire's Copy Cat*

There were other artworks at the show—air-brushed pictures of cats as mistily appealing as the portraits of women in Breck Shampoo ads, and nine-by-ten-inch bas-reliefs of cats rendered in white chocolate, special presents to winners in Ring Three. On the walls hung hundreds of black silhouettes of cats against bright, multicolored backgrounds, the work of Ann Arbor elementary school children.

One hundred and six cats were in competition—Himalayans, Balinese, Birmans, Maine Coon Cats, Turkish Angoras, Somalis, and Persians. Breeding cats contended for the Championship. Neutered and spayed cats vied for the Premiership.

"What kind of a cat is that?" we asked the owner of a beetle-browed gray animal with a squashed-in nose. "Peke-faced Persian," he told us. All is not roses in the area of breed identification, we learned. "Himalayans are point cats, and that's all there is to it," one woman said with some heat. "Now they're starting to judge solid-color versions along with the points, when they should be judged as a separate breed!"

Seated at a long, elevated table with a microphone on it, the show officials applied themselves to keeping the records. "We'd like to see kittens thirty to thirty-three in Ring Two," one intoned into the mike. "Ring Four would like to see cats twenty-two to twenty-nine." "Isn't this the limit?" said one owner, pointing to her Gray Smoke Persian's cage. "One judge sees your cat one way; the next disagrees. You can sit here all day and get nowhere!"

Three long tables up front held hundreds of products needed by the owners of important cats. There were health aids—vitamin and mineral supplements, liver treats, and concentrated cat foods. There were products to promote sleek coats and to help pass hair balls. There were flea powders, miticides, and deodorants for litter trays. There were natural foods. "Does your cat eat the house plants? Kitty Herbs are the answer." There were magazines like *Cat* and *All Cats*, and many books—cute, lyrical, informational, and scientific—for the beginning fancier or the expert specialist. "It's a multi-billion dollar business," a dealer said happily from behind a pyramid of eighty-five-cent cans of cat food.

Over in Ring Four, Judge Gene Darrah was a show himself as he solemnly considered the assets and liabilities of a group of young cats competing in the Mature Kitten Division. A stern-looking, handsome young man with the controlled movements of a dancer, he performed the judging routine with dash. He scooped each kitten from its cage; swept one hand the length of its tail with a wide gesture; stared deep into its eyes, daring it to be the first to blink; massaged it sensually to get an idea of its muscle tone; dropped it to observe its light-as-a-feather landing; and blew into its hair to examine its skin. In a final dramatic motion, he hoisted it one-handed straight over his head and stared up at it. One nifty kitten, with down-turned whiskers that gave it a Fu Manchu expression, gazed back so unflinchingly it managed to coax the beginning of a smile from one corner of Darrah's mouth. He tested its alertness in eye-tracking by waving a peacock feather past its nose.

Cats like enclosures. At the show they lay languorously in their capacious, carpeted cages. When the call to greatness came—"Ring Three would like to see cat eighty-four again"—owners jumped to attention. "That's us! Wake up, kitty! It's our turn!" Pat, pat. Fluff, fluff. Be still, my heart.

Marilyn Turner of WXYZ-TV's Kelly and Company looked like a winner herself. Modishly dressed in trousers cuffed just below the knee, and wearing high heels, she stood out in the crowd of two hundred men and women comfortably dressed, for the most part, in jeans and stretch pants. Turner's cat, Colbyshire's Copy Cat of Comarro—eighteen magnificent pounds of creamy Shaded Cameo Persian with huge, baleful copper eyes—was clearly the cat to beat for Best of Show.

Old Colbyshire himself didn't seem to care a lot, and neither did the other one hundred and five entries who lazed the day away—beautiful, self-absorbed, and not giving a damn.

## *Troubles Elsewhere*

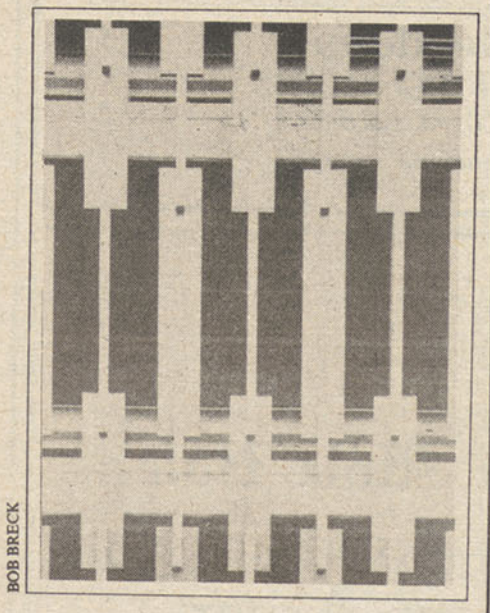
It's easy for University of Michigan faculty and staff to get the impression that the State of Michigan is the center of higher education woes. It may come as some surprise that a number of other state universities have been experiencing financial troubles at least as severe as Michigan's. *The Chronicle of Higher Education* reports that universities in the states of Washington, Ohio, Idaho, Kentucky, Massachusetts, and Oregon are all

in the process of making substantial faculty lay-offs. The University of Washington is the hardest hit. A sudden, unexpected ten per cent reduction in state appropriations has caused the university to declare a state of financial emergency. A $33 million loss in its two-year operating budget will probably result in mass reductions in faculty and staff. The university is also contemplating cutting its admission of new students by 40%.

Ohio is also having problems. At the University of Cincinnati, 150 jobs have been eliminated in the past year. Ohio State faculty have received no salary increases this year. Kentucky has reduced its higher-education appropriation by $26 million and state universities there are considering laying off tenured faculty.

Even universities which are not hard-pressed financially have major problems in keeping faculty, the *Chronicle* reports. Stanford University is finding that some professors are leaving for lower paying jobs elsewhere because the cost of living in Palo Alto has gotten so high that the average home around campus costs $350,000.

## *Test of the Town*



BOB BRECK

*Where is this?*

The subject of last month's mystery photo is admittedly tucked away. The bell in its wrought-iron frame is between St. Mary's Student Chapel on Thompson at William and the adjoining Gabriel Richard Student Center. Isabel Reade informs us that it used to be in the chapel's bell tower, until the tower was removed. Mary Wise and Marvin Deprez were among the observant few who informed us of the bell's location. Their names were drawn by lot to be winners, and they can select a record of their choice at the Liberty Music Shop, 417 East Liberty.

If you think you know where this metal grille is, you too could win a record. Send your correct answer to *Ann Arbor Observer,* 206 South Main, Ann Arbor, Michigan, 48104. No hand deliveries, please. Entries must be postmarked by November 15, 1981. Be sure to include your address on your letter or card. Sorry, we can't respond to all entries.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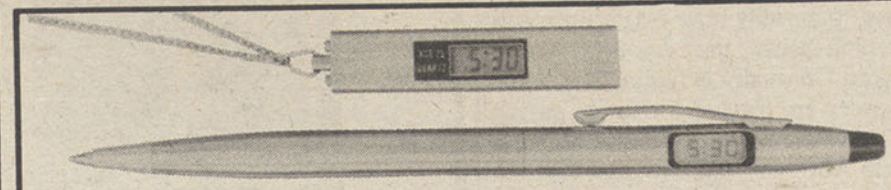

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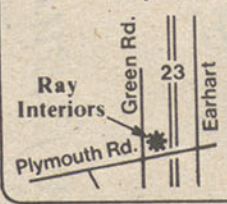


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# INSIDE CITY HALL

## When Reaganomics hit home, Council Republicans defended it.

Mayor Lou Belcher opened the October 5 City Council meeting with what he called "my dissertation on Economics." His objective was to defend the austere economic policies of his fellow Republicans in Washington and Lansing, even though those policies could result in losses to Ann Arbor of $390,000 to $730,000 in the next fiscal year.

"I'm not going to cry wolf yet," Belcher said. "I think in the long run the President's program is what's needed to promote long-term economic growth." As for the tighter budget's impact on the poor, jobless, infirm, or aged, the Mayor opined, "We must help them through the United Way—federal money hasn't helped them much, anyway."

Lowell Peterson, one of the four Democrats on the Council, conspicuously perused a large, denunciatory pamphlet headlined *Reaganomics,* as Belcher pressed on: "Neighbors helping neighbors is the tradition of this country. That's what we need now. Much depends on our ingenuity, our resourcefulness, and our intestinal fortitude. Some cities will take massive cuts because of their reliance on federal funds, but Ann Arbor won't. We have a balanced budget, we have made general tax cuts, and we have increased user-fees. That's why our budget is healthy today." Concerning the expected funding cuts, Belcher added, "I am asking city department heads to look where they can reduce their staffs, delay certain programs, or spread some personnel thinner."

The earnestness and length of Belcher's speech initially puzzled many in the Council Chamber. His sometimes grim but occasionally almost enthusiastic depiction of the effects of belt-tightening visibly irritated his Democratic opponents and proved to set some of his fellow Republicans on edge as well.

The first casualty of Mayor Belcher's speech was his own resolution to raise the salaries of the three-judge panel of the 15th District Court. Judge Sandy Elden had come to the Council to explain why he, Judge George Alexander, and Judge Pieter Thomassen merited a salary increase to $60,720 a year from $53,240. Belcher praised the judges, recommended passage of the proposed raises, and said that the state was obligated to reimburse the city for the increases.

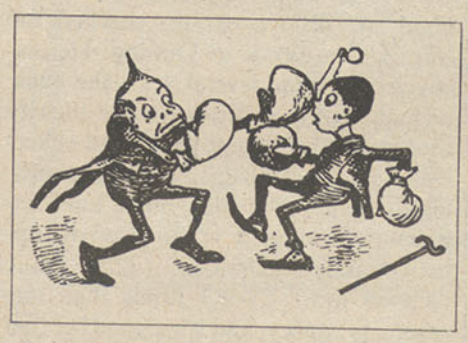
"This hits some of us oddly after that economic message you just gave," Democrat Leslie Morris replied. "Too many people are being laid off; their programs are ending. I think this is inappropriate."

What if the state reneged on its agreement to reimburse the city, wondered Democrat Susan Greenberg.

Perhaps the judges' raises could be limited to the same percentage as city employees' raises, suggested Joyce Chesbrough.

The Mayor called Judge Elden forward to explain the complicated arrangement with the state that in theory could result in the state's carrying a bigger share of the judges' salaries if the raises were approved. The judge manfully attempted to lead the Council through a morass of details. When he finished, Democrat Earl Greene said he felt the judges already made enough. Next, the two Fourth Ward Republicans, Dave Fisher and Ed Hood, opposed the raises.

I'd like a motion to table," said Belcher, looking upset at having to retreat. "We can discuss this with the judges and Council later."



But Peterson wasn't satisfied with that. "Why table this?" he said. "We know the fiscal crisis is making worse than worst-case projections come true. Let's apply the same logic to judicial salaries that we applied last month in closing down the Model Cities Child Care Center. Four people lost their jobs and twenty kids lost day care when we did that. Why can't we just vote this down?"

That was too severe for Fisher, who wanted to help Belcher and the judges save face. "These are outstanding judges, and I ought to know," he said in his usual waggish manner, "because I've been tried by all of them! We owe it to them to see what Belcher can do."

After the measure was tabled into limbo, Belcher still hadn't surrendered. "I have some ideas I'd like to discuss with the judges," he said, as Elden and two companions grimly left the Chamber.

The motive behind Mayor Belcher's staunch defense of White House policies became clear when the Council moved to the next item of business. The Democrats were presenting two resolutions. One would have the Council urge Michigan's U.S. Senators and Rep. Carl Pursell to oppose current and future cuts by the Reagan administration in fire protection, energy, health, job, educational, and senior-citizen programs. The second would call upon the federal government to continue to provide revenue-sharing funds "at an adequate level."

Lowell Peterson, who sponsored the first resolution with fellow Democrat Earl Greene, argued for it on the grounds that the President's budget abandoned "the people who can't stand up on their own" and that "volunteerism won't aid the poor."

Belcher left the room as Peterson spoke; Dave Fisher seized the occasion to stroll around the room sipping coffee. City Administrator Terry Sprenkel scanned the audience absentmindedly, coughed loudly for a spell, and then chatted with Ed Hood, who was sitting in for the Mayor. It was left to the usually silent Lou Velker to begin the Republican counterattack.

"I get this vision of Reagan with a hacksaw cutting people's wheelchairs," Velker said. "He's getting a bum rap. These resolutions are ill-conceived. I applaud the President for trying something different."

Hood saw it as a matter of hardball politics. "If you have the votes," he said with a cocky grin, "you vote down this kind of nonsense. Why is a city council sending a resolution to Washington? I, too, applaud Reagan, who has gumption and can say no."

Partisan spirits were rising. Greene aimed a schoolteacher's icy glare at Hood. "I suppose one of the pitfalls of democracy is the arrogance of the majority," he drawled in his aphoristic fashion. "To say that supporting funds for Aid to Dependent Children, Medicare, and food stamps is nonsense, is nonsense itself." Greene said it was not preposterous for a city government to send a message of this sort to Washington, and he noted that the National League of Cities and the National Conference of Mayors already had passed resolutions similar to the ones before the Council.

"I was going to keep my mouth shut," Fisher joined in after Peterson had criticized the Reagan administration's "enormous increases in defense spending" as a "threat to national security." Fisher argued that the United Way was more efficient in aiding the needy than the federal government was. "We should help the needy personally," he said. "We should help people help themselves. Our social programs are enslaving them. They're pawns who get scraps thrown to them."

Joyce Chesbrough agreed. As a teacher of ninth graders, she said, she had learned that "a teacher with low expectations gets low results, and vice versa." The federal government has had low expectations for too long, she said, but "Mr. Reagan has high expectations; he wants us to realize our higher natures."

This assertion drew a cynical rebuttal from Susan Greenberg. "Our community spirit," she said with heavy sarcasm, "is based on one factor: whether we can have a tax deduction. The United Way is based on getting a tax reduction. I'd like to see who'd *really* give, without the benefit of tax deductions. Our charity is based on false premises."

The two Democratic resolutions were defeated along 7–4 party lines.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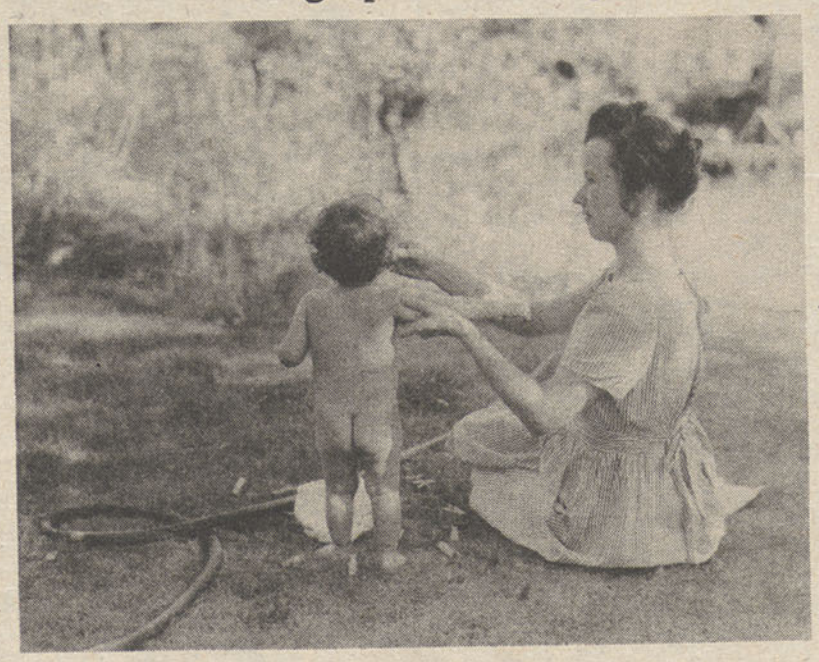

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# INSIDE CITY HALL

## The city confronts Emma Wheeler.

It was almost midnight one Monday evening when the Council debated and voted on one of the city's most nagging controversies: the pending legal action against the Model Cities Health Center. The now-defunct dental clinic was run by Emma Wheeler, wife of former Democratic mayor Al Wheeler, who served the center as a consultant.

The resolution, proposed by Terry Sprenkel, would empower City Attorney Bruce Laidlaw to sue for an accounting of the center's assets to determine whether future legal action—such as an audit, an injunction, or receivership—might be called for.

The dispute arose in March 1980, when Barry Tilmann, director of the city's Community Development Block Grant (CDBG) program, checked the clinic's tax records in Lansing. He discovered that for several years the clinic had apparently underreported to the city the amount of patient fees it had collected. As a result of this practice, according to the city, the clinic might have improperly amassed a surplus of approximately $200,000. The clinic received more CDBG funds than any other city agency, and it's a good bet that if the city had known the clinic's true financial worth, it would have reduced grants to it and given more to other agencies.

The city said the clinic might owe money to taxpayers and pressed the Wheelers to agree to an audit of the clinic's books. The Wheelers resisted, saying that "the monies which we earn are not public dollars. . .[but] corporate earnings and savings which the government has no more legal right to control than it has to control earnings of profit-making organizations with whom it contracts for services."

The Wheelers have also said they were attempting to build a financially independent organization that could become a bulwark in the struggles for social justice that the Wheelers have frequently led in Ann Arbor since moving here in the late 1930's.

It was against this background that the Council debated the resolution to sue the Wheelers. Democrats Peterson and Greene spoke against the resolution. "I'm against this, because I think it's time to bury these particular hatchets," Peterson said.

Greene said the situation reminded him of a cartoon showing primitive men arguing over who would eat what parts of a skeleton. "This is a resolution to fight over bones," he said. Striking with every rhetorical weapon in his arsenal, Greene accused Belcher of unnecessarily dividing the community, of carrying on a political vendetta against the Wheelers, and of reneging on an agreement that Greene alleged he and the Mayor had privately worked out to avoid the suit.

No mean debater himself, Belcher struck back hard. "You ask why an audit is necessary," he began. "That clinic was built with United States tax dollars, no matter how far back you go. Even the President can't spend tax dollars without accounting for them. Why should an agency be able to? I want to know whether the expenditures met or exceeded funds."

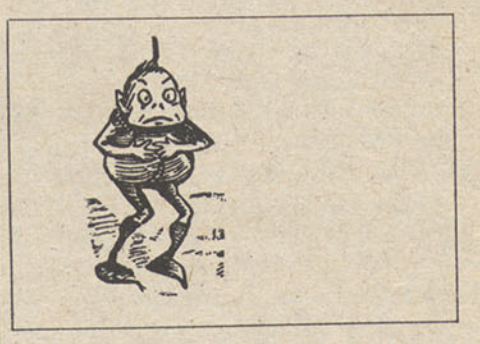
After presenting more details about the basis for the city's action, Belcher thundered this peroration: "You ask why we should have an audit? I ask you —*why not*? It's a matter of principle. I don't give a rat's. . . who it is. They [the Wheelers] have served the community well for years. It's a sorry time. They did an excellent job of giving dental services. But there is no excuse for an agency not to show that the assets they hold are not federal monies."

Belcher then called for a vote. Leslie Morris joined the Republicans in passing the resolution seven to three.

The Wheelers said they could not comment yet on the Council's action until discussing the matter further with their attorney, Philip Green.

## The $45,000 flop.

The Council took up an offshoot of the $45,000 Luedtke Study on October 19. The original 229-page study is subtitled *Analysis of Planning Options and Recommendations: a study of transitional and vacant land areas in Ann Arbor.* The product of a Detroit planning firm, it was generally adjudged to be a flop. Martin Overhiser, director of the Planning Commission's staff, oversaw a twenty-eight page revision of the Luedtke Study, called *Plan for Transitional and Vacant Land Areas*, and this rescue version was presented to the Council for approval.



Critics of the original study, which was conducted by Gerald Luedtke and Associates, Inc., of Detroit, said it contained serious errors. Some also felt it was weighted in favor of single-family dwellings and commercial land usage at the expense of multiple-family dwellings.

These critics conceded that the Planning Commission's version was a distinct improvement, but even its supporters on the Council could muster no more than tolerance for the final study. All Council members said they wished to make it clear that none of their successors on the Council would be bound by the study.

Leslie Morris later summed up some of the criticism of the original Luedtke Study. "It was not professionally competent," she said, "though the Planning Commission threw out some of the most idiotic recommendations. But what remains still isn't good enough. The firm's original prospectus seemed good, and I supported it. In the future, however, I would rather we spent the money with one of the several excellent Ann Arbor planning firms that have already proved they can serve us well."

Overhiser, who originally proposed the study, defended the revised study as still "creating a base line" from which the Planning Commission can work.

After the disappointing Luedtke Study, it's a good bet that Council will be a lot more thoughtful the next time it decides about contracting for a planning study.

## Belcher chuckles as the GOP starts to draw new ward boundaries.

At the October 12 meeting, Mayor Belcher announced his appointments to the Reapportionment Committee that will determine if ward boundaries need to be redrawn, and if so, how. The committee will have five Republicans and two Democrats, with former Republican Mayor Jim Stephenson as chairman.

"The committee is so partisan, it smacks of overkill," Greene complained. "You indicated earlier you'd appoint a four-to-three committee. Is there a political or personal reason for your change?"

Belcher smiled from ear to ear. "I'm not going to kid you," he said. "This is a partisan committee." He said he felt the Democrats and the Human Rights Party had been equally partisan when the wards were reapportioned in 1970. "That's why my party's symbol is an elephant," he said. "I've never forgotten how it was in 1970."

Greene replied that Belcher also should remember he represents "a city of people, and mostly Democrats—they just don't vote."

Morris, who seemed to be choking with fury, said to Belcher: "You told me the committee would have four Republicans, two Democrats, and one nonpartisan. That's what we were expecting."

"The nonpartisan I wanted couldn't serve at the last minute," Belcher responded with the hint of a chuckle. (A few moments earlier, he had said he opposed putting a nonpartisan between the two parties because the person would be chewed up by both sides.)

"We'll remember this ten years from now, too," Peterson vowed with a good-natured smile.

"That's the fun of it," Belcher said in sincere appreciation of his opponent's apparent fondness for perpetual political war. "It'll give you incentive to win ten years from now. That's what's great about democracy." —J.W.

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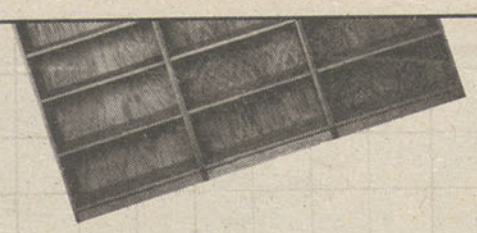

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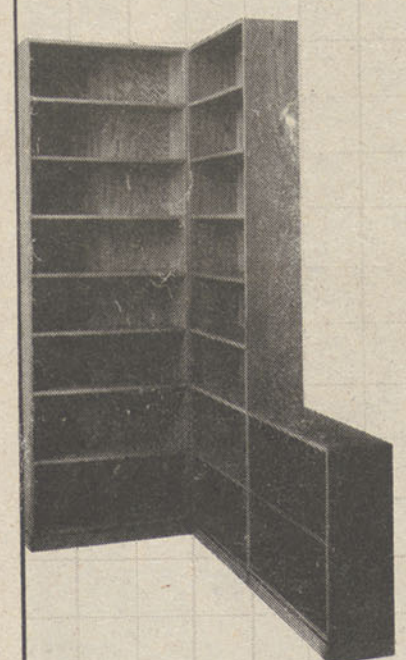

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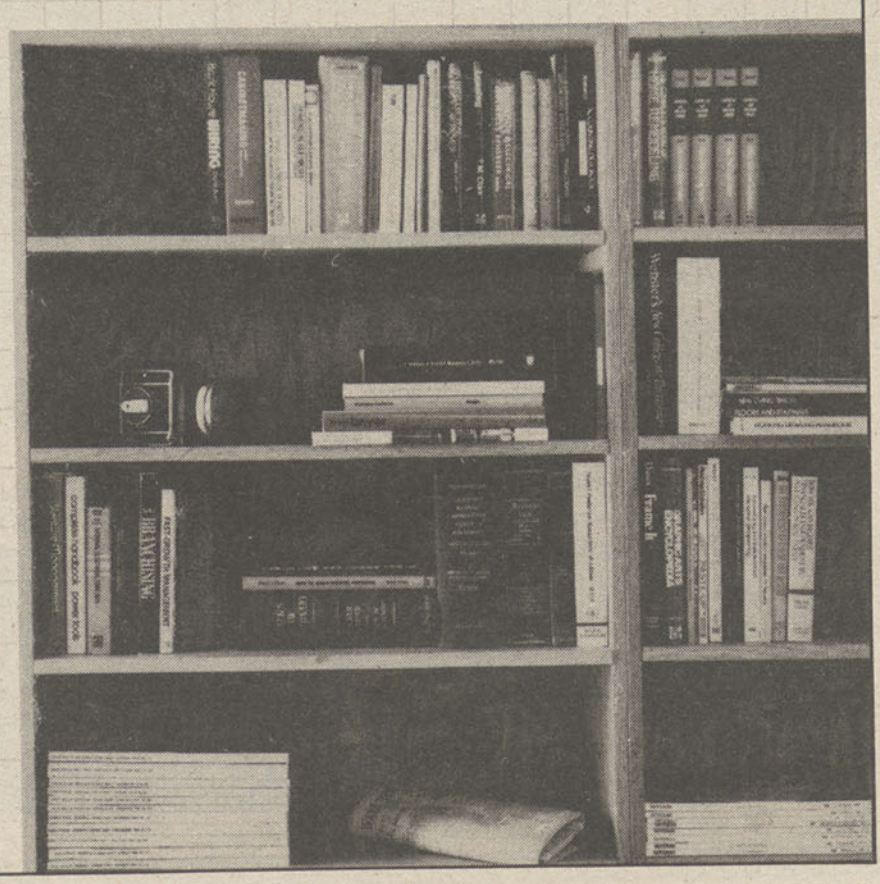

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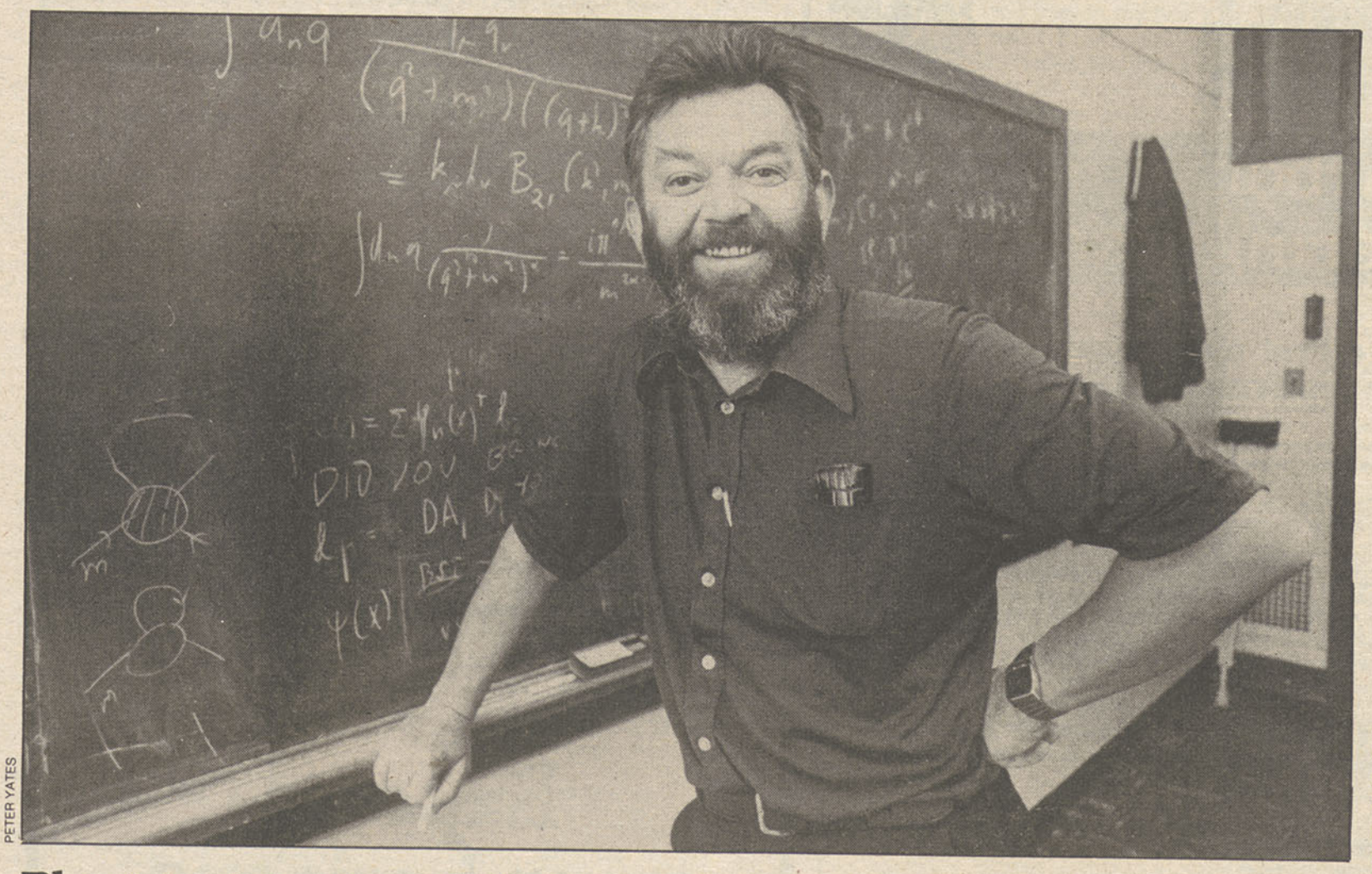

PETER YATES

*Veltman and one of his specialties, a dimensionally-regulated interval (on top half of chalkboard).*

## Physicist Martinus Veltman

### *In line for the Nobel?*

Officials at the University of Michigan have long lamented the fact that the U-M does not have a single Nobel laureate on its faculty. Recently, however, they have recruited a scientist whose accomplishments, many colleagues feel, have made him a contender for the prestigious award. Martinus Veltman, the Dutch theoretical physicist whose research on elementary particles and basic forces of nature has secured a place for him in the history of physics, was just settling in at his office in the U-M's Randall Laboratory on the Main Campus when we dropped by to chat with him. We found him tackling a household problem. He and his wife, Anneke, and their two sons, Hugo, a fifteen-year-old Pioneer sophomore, and Martejn, ten, a Burns Park fifth-grader, had arrived from Holland weeks earlier, but the telephone in their home still didn't work. Professor Veltman, heavily bearded, with expressive, undulating eyebrows and a countenance that is sometimes deeply serious and often slyly humorous, resembles a healthily scaled-down Orson Welles. A six-footer who looks younger than his fifty years, he was speaking with habitual logic to one of those habitually evasive representatives of the phone company. The foul-up, the phone company representative said, remained unsolved.

"Ah, but I have a *theory* about that," Veltman replied in his rich baritone, relishing, it seemed, any opportunity to use that word. He continued in his accented but idiomatic American English (one of four languages at his command): "You see, two lines are scrambled. When I call home, the other line is ringing, so to say. It's now been three weeks. It's sort of crazy, don't you think? I would suggest the possibility of someone's having screwed it up when he tried to unscramble the lines."

The other party would neither give nor receive information, however. After hanging up, Veltman sighed, shrugged his shoulders stoically, and said, "You know, we are moving into a new house, and this makes it very difficult to keep in touch with my wife."

It was the urging of his wife that brought Veltman to Ann Arbor. Clad in the somewhat janitorial mode that many physicists seem to favor—cotton shirt and khaki trousers in dark monotones on this occasion—Veltman explained how he came to the U-M.

In early 1980, he said, it had been seven years, instead of his usual four, since he had had a sabbatical leave from the University of Utrecht, and he and his wife were eager to get away. While they were contemplating where to go, a letter arrived from Dick Sands, chairman of the U-M Physics Department, inviting him to teach here as a visiting professor in the 1980–81 academic year. "We didn't even know where Michigan was," Veltman admitted, "but we decided, 'Let's go.'"

The Veltmans enjoyed their nine-month stay here very much—particularly the fact that their son Hugo had done well in his studies in Ann Arbor and had liked his schoolmates at Tappan. After returning to Holland last spring, Veltman let the U-M know he'd be willing to discuss joining its faculty.

The negotiations went fairly smoothly, according to Dick Sands, because "any university in the world would try to pay whatever it took" to get Veltman. Sands does not believe in revealing faculty salaries, but does note, however, that Veltman's is "well below many Medical School salaries," which range from $65,000 on up. According to a U-M dean, the costliest part of the agreement involved "buying out" the hefty national retirement and social service benefits granted to professors in Europe.

The move to Ann Arbor "was very important to my wife," Veltman continued. "As for me, it makes no difference where I live. Mine is an exceedingly international profession. We theorists are like a troop of circus clowns. I've lived in France, Switzerland, or the United States for eight of the past twenty years. When my daughter Helene, who is twenty and studying physics at Utrecht, went to a conference in Palo Alto with me recently, she said, 'Dad, this is boring. These are the same old faces we saw in Corsica last month.'"

Transferring to Ann Arbor meant, however, that Veltman sacrificed the rest of his term on the CERN Scientific Policy Committee, the group that determines particle physics policy for all of Europe. But before leaving CERN, he played a central role in convincing that body to build the world's largest electron accelerator-collider, which will be completed in Switzerland in ten years. The $450-million accelerator will send the particles around a twenty-mile track that a mole-like digging machine is tunneling around a valley near Geneva.

Veltman expects that machine to provide the best experimental means of confirming the most promising current theories about the basic particles and forces of nature. All these theories share the same mathematical form. They are a branch of quantum field theory called gauge theories and were by no means considered more promising than dozens of other possible keys to nature's mysteries before Veltman helped demonstrate their significance. Fellow theorists have called Veltman the outstanding pioneer in recognizing the potential of gauge theory and learning to use it. He also devised an algebraic computer program that permits gauge theorists, as well as physicists in other areas, to make com-

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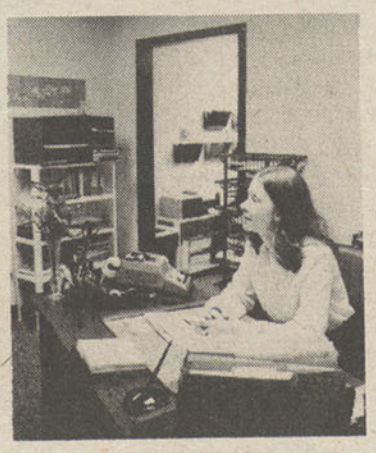

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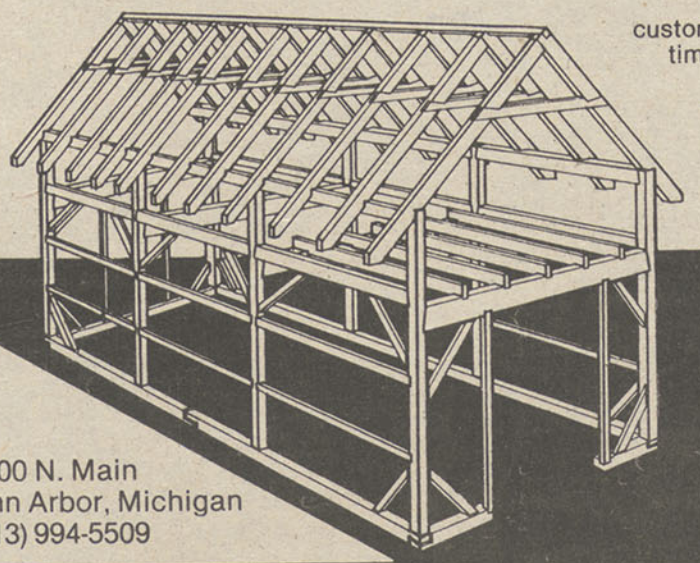

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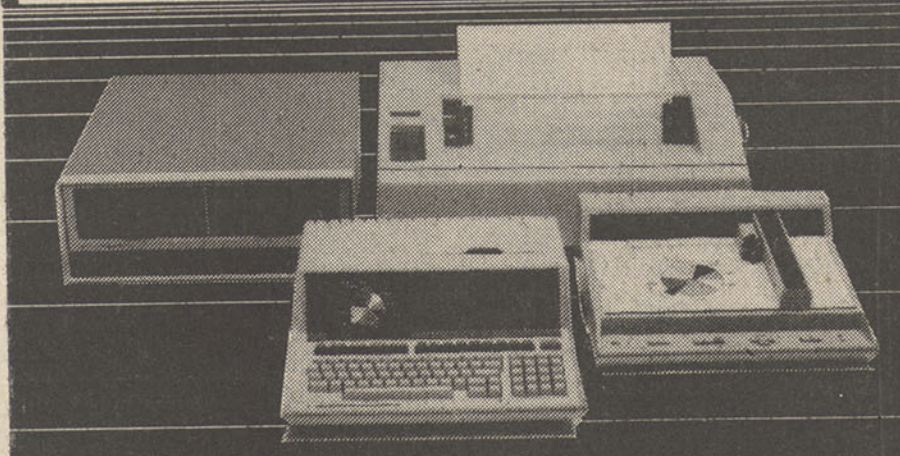

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# ANN ARBORITES/continued

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Physicists have long sought a mathematical "grammar" that could express, in constant terms, the complex unities and symmetries of matter in all of its states and interrelationships. Their fondest hope is that the formulas developed in this common "grammar" can ultimately be reduced to one. Research of this sort is nicknamed "grand unification theory." Einstein tried to construct such a theory but did not succeed. "It so happened," explained Veltman, who says he is not trying to construct such a theory, "that Einstein rejected the 'recipe' of quantum field theory." By the 1960's, most theorists felt the grand unification search was a pipe dream. But in 1968, Veltman, brooding about the course of his career in Utrecht, which he calls "an out-of-the-way place for a physicist at that time," decided to zero in on gauge theories as the most likely source of the mathematical forms needed to describe what electrons, protons, neutrons, and a bundle of other elementary particles really do.

Veltman's insight and labor bore fruit in 1971 when his top graduate student, Gerard t'Hooft, proved the validity of gauge theories as *the* mathematical tool for particle and field theory. t'Hooft is considered by many physicists to be a sure bet to win a Nobel Prize, and another student of Veltman's, Peter van Nieuwenhuizen, has contributed greatly to field theory. Professor Sands hopes Veltman will attract other brilliant young theorists to the U-M.

"The main professional reason I came to Michigan," Veltman said, "is that Dick Sands and the university's administrators are emphasizing particle physics. There is a strong experimental group here, and the theory group is outstanding, too. Last year, I collaborated with Ed Yao, Marty Einhorn, and Tim Jones on several theoretical articles, and I knew I would enjoy joining their department. Universities are squeezed in Europe as well as here, but in Europe, everyone gets squeezed the same. Here, departments can be squeezed differently."

Veltman said it pleased him to see physicists aggressively seeking big money, as Sands is doing at the U-M. "We physicists have inferiority complexes," he said. "We really do. A physicist may need a new desk, but then he learns it may cost a thousand dollars, so he won't ask the school for it, because he feels the school may need the money to buy new equipment for the janitor."

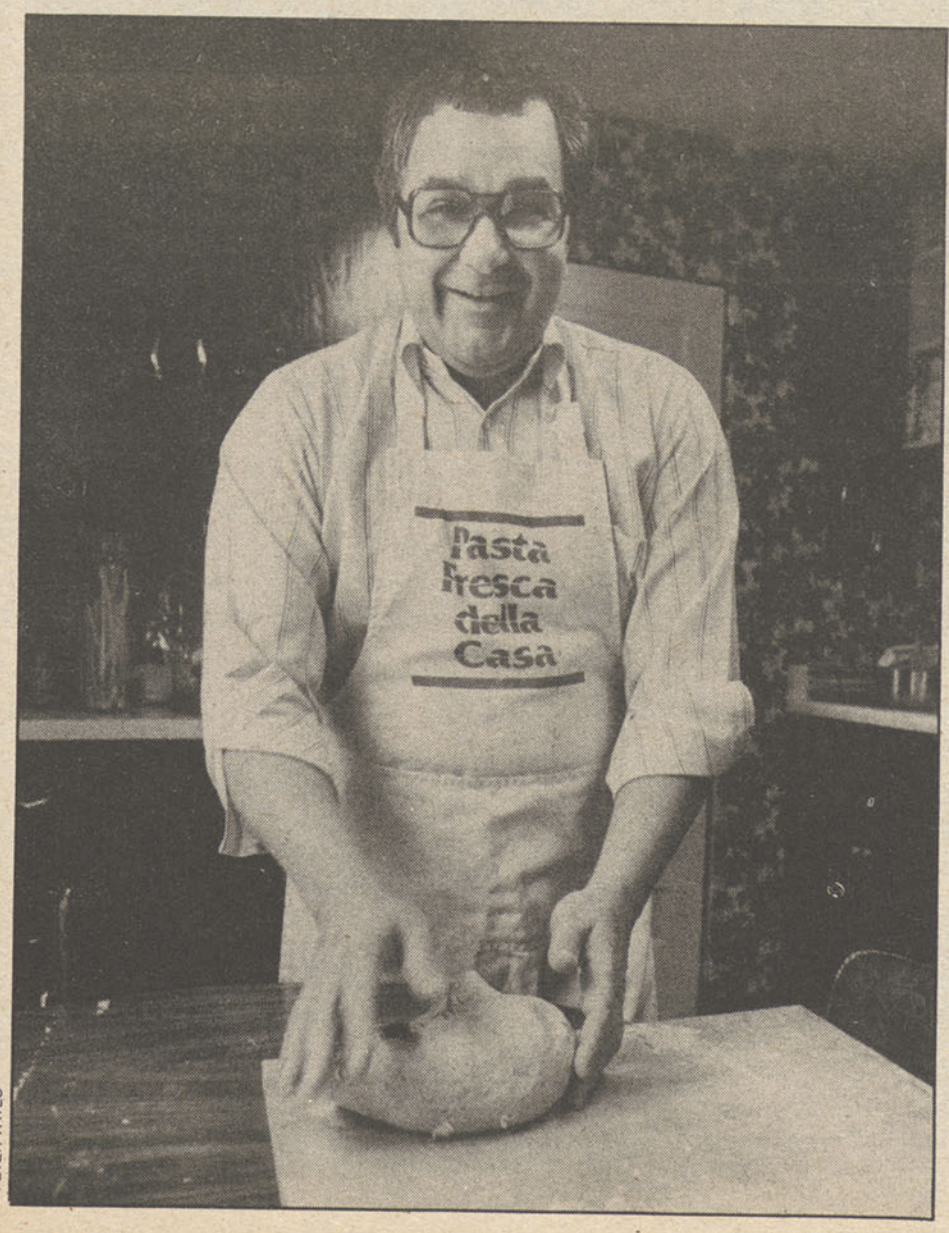
What about the celestial harmony a physicist must sense when he looks around him, we asked the professor. Surely that is compensation that surpasses the matter of money? "That's just a myth," Veltman said a bit gruffly. "Our theories are just a sequence of successive approximations. Einstein was correct when he said theoretical physics is a 'series of endless frustrations.' Most of the time, *you* don't even believe what you are doing. No one else does either. Then, after a time, maybe you come to believe it."

It seemed like a tough row to hoe to us, and we wondered what keeps him going, since even his top two hobbies—devising computer programs and building electronic circuitry—are aimed at solving gauge theory problems.

"Well, whatever theory you make," Veltman replied, "you want to make it one of the *great* theories." —J.W.

# Chamber Director Jim Frenza

*Starting a new public-relations venture*




PETER YATES

Jim Frenza announced last month that he was resigning, effective next March 30, as executive director of the Greater Ann Arbor Chamber of Commerce. It was initially reported that he wasn't revealing his future plans. We felt challenged to try to pester the information out of him and dropped by his first-floor office that looks out on Washington at Fourth Avenue. It turned out that Frenza was quite willing to discuss his plans. He said he and three partners have formed a communications company to serve other businesses, even though, in his opinion, starting a new small business when the economy was flat was "a dumb thing to do."

But the risk for the forty-three-year-old public relations man is mitigated by several factors. For one thing, Frenza—whose stockiness and mischievous, asymmetric smile remind one of the comedian Buddy Hackett—has made plenty of good contacts in his nearly six years at the Chamber. And the contacts he has made are well suited for the kind of business he's starting. The company, Quorum Communications, will handle all forms of communications for its clients, from designing company logos to conducting employee, stockholder, and public communications programs.

The three partners who have joined Frenza should bring business with them, too. Two of them are in the U-M Art Department. Doug Hesseltine, an associate professor, is a graphic artist and teacher. Professor Chauncey Korten already has built strong business contacts through his

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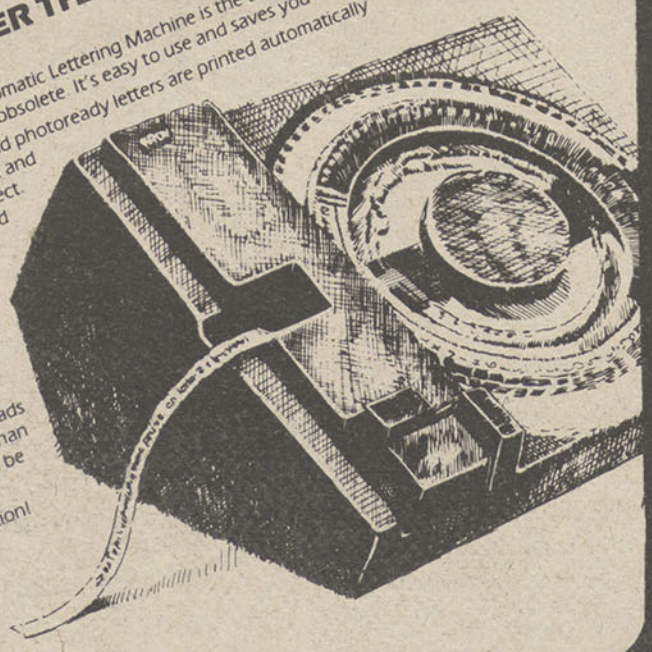

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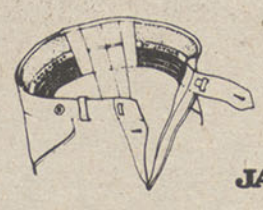

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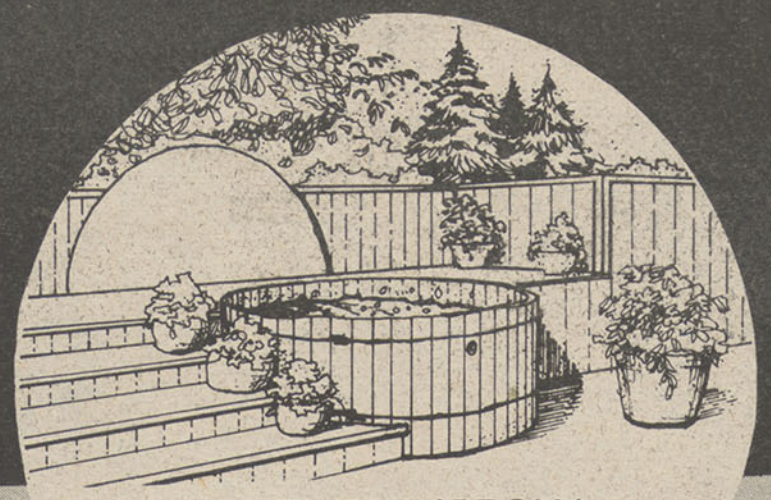

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# ANN ARBORITES/continued

consulting work. The third, Tom Rieke, is a freelance writer who has done a lot of work for the University.

Getting Quorum off the ground will also be made easier, Frenza said, by his being able to work half-time at the Chamber and half-time at managing the new company from this December through next March 30. He said a tough task during this period would be making sure he didn't become involved in conflicts of interest.

Chamber members could scarcely imagine Frenza doing anything improper. Mike Stuck, an active local Democrat who served on the Chamber's board of directors when he managed Wilkinson Luggage, says Frenza is greatly respected by the business community because he is "sensitive to the broad range of philosophical and economic viewpoints among Ann Arbor business people." In many cities, Stuck says, the Chamber's head "is a glad-hander and back-slapper who parrots a narrow, profit-focused point of view. There is more depth to the business community here, and Jim reflected it. That made him very special to all of us."

We wondered why Frenza would wish to leave what he had called, with the characteristic enthusiasm of a natural public relations man, "the best job in Ann Arbor for bringing people together and getting things done."

"The entrepreneurial bug just got to me, that's all," he replied, "and there are just not a heck of a lot of things I can do." He said he knew nothing about retailing or manufacturing and that the only two professions he had had any experience with were public relations and the priesthood.

Up until 1970, Frenza spent much of his life preparing for the Catholic priesthood and serving as a priest. He grew up in an Italian-American household in Detroit, earned his B.A. in 1960 from Sacred Heart College in Detroit, and continued his religious education at St. John Seminary in Plymouth and at the U-M. He was a parish priest in Mount Clemens for four years and at St. Thomas here in Ann Arbor for two years.

But the late Sixties were "a time of turbulence and re-evaluation in the Church as well as outside it," Frenza noted. Half of his seminary classmates ultimately left the priesthood, he said, and he too became a dropout in 1970. "Within a matter of weeks," he recalled, "I was out of the clergy and into the University of Michigan's office of community relations," which he managed until he joined the Chamber.

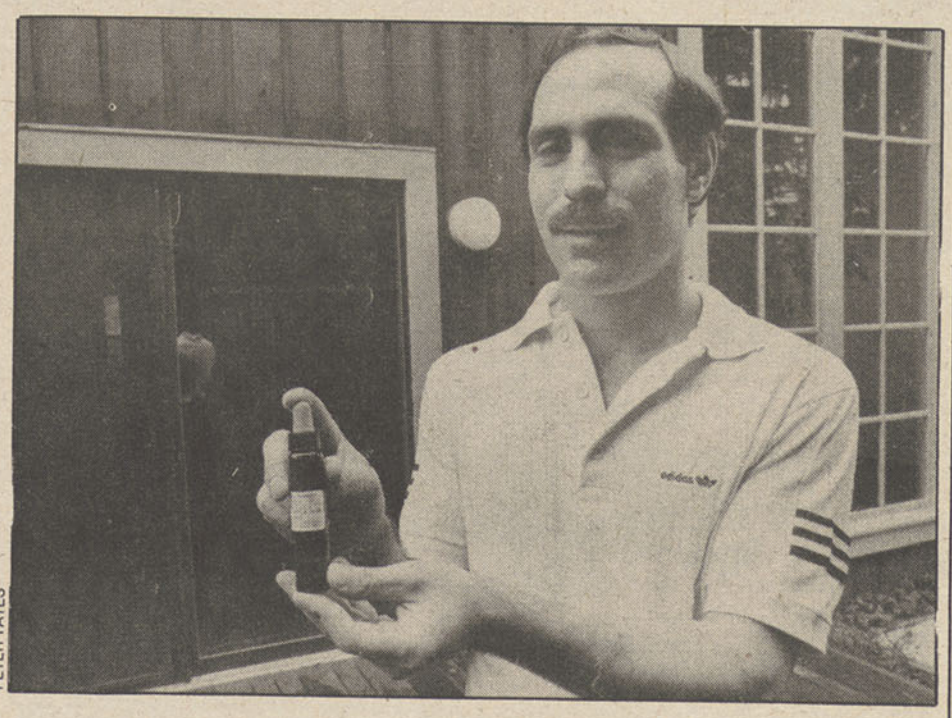
We remarked that the lives of most former priests seemed to take a cast somewhat counter to the establishment. "That's right," Frenza replied. "I think that's often the easiest path to follow for former priests because so many of them have been involved in community counseling and that sort of thing." As for him, his interests "were always in public relations activities," Frenza said, and his family agreed with him that he would be truer to his nature by leaving the clergy. After a year at the U-M, Frenza married Mary Catherine Gormley, who works at University Microfilms. The Frenzas have a daughter, Rosemary, who is a first-grader.

Chamber-related meetings have reduced Frenza's spare time during the week, so he pursues his favorite hobby on Sundays. He began baking bread shortly after his marriage. Since then, he has baked two standard loaves of cracked wheat and two loaves with experimental blends of grains almost every Sunday.

—J.W.

# Herbalist Jeff Devenow

## *Treating life's problems with wild flowers*



PETER YATES

"I just want a small, quiet practice," Jeff Devenow told us during a visit to his condo/office at 2140 Overlook Court off Newport Road. Could he hope to have any other kind, we couldn't help wondering to ourselves, when his practice involves treating seven categories of mind-body "dis-eases" with drops of fluid distilled from wild flowers?

Devenow, thirty, is of medium height. His eyebrows meet over deep-set eyes; his brown hair is thinning, and his reddish mustache is trimmed. He has a lean, athletic build; an athletic, New York Yankee-sized chin; and an athletically misshapen nose. All in all, he seemed quite accustomed to an initial skeptical response to his Bach Flower Remedies, which were devised in 1930 by Dr. Edward Bach, an English bacteriologist-turned-wholistic-healer.

"Try a remedy, yourself," Devenow said. "You'll soon see something's shaking." He extended a small case containing small vials of the thirty-eight remedies. The solutions were categorized under the seven basic "inharmonious states of mind" identified by Dr. Bach: Fear, Uncertainty, Insufficient Interest in Present Circumstances, Loneliness, Oversensitivity to Influences and Ideas, Despondency and Despair, and Over-Care for the Welfare of Others.

We studied the bottles, which are prepared at the Bach Healing Center in Wallingford, Wales, and felt the Uncertainty category most appropriate for us. The remedies for overcoming seven varieties of uncertainty were: Cerato for those lacking confidence in their own judgment; Scleranthus for those who have a hard time deciding between two things and switch back and forth between them; Gentian for the easily discouraged; Gorse for "very great hopelessness"; Hornbeam for the "Monday-morning feeling" of those who feel life's burdens are too heavy yet manage to cope; and Wild Oat for "dissatisfaction for not having found one's goal in life." We refused Devenow's offer, keeping to ourselves our curiosity about the effect Wild Oat might have on us, and asked him how he got in his line of work.

Toledo was Devenow's hometown, where he did poorly in high school and entertained no thoughts of college. He got a "dehumanizing" job at a stamping plant and held it for two years, receiving promotions to inspector and clerical jobs in that time. "When you don't use your mind, it deteriorates," Devenow commented, "and that was happening to me. But then I got intellectually stimulated—to this day, I don't know why—by business theory." A friend who knew of his interest told him he could enroll at the Wharton School of Finance's night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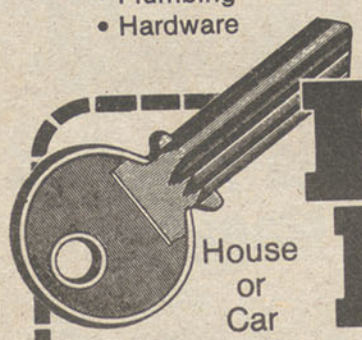

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# ANN ARBORITES/continued

school in Philadelphia. Off to Wharton went Devenow, and he did well enough in two semesters to be admitted as a full-time student. After his second year at Wharton, however, he "became disturbed because, though my mind had got sharp, it was reductionistic on money."

He quit school in 1972, returned to Toledo, got married, got divorced within the same year, moved to Ann Arbor, and found himself "forced to take any job that could pay my bills plus the alimony." A middle-staff job for a firm that designed steering wheels for the auto industry filled that bill. But "mental stagnation" set in again; he gained forty-five extra pounds; his job performance was poor: he felt awful.

Then a friend of Devenow's, Bob Jacobs, who had practiced polarity therapy (chiropractic plus ayurvedic medicine) in Ann Arbor before moving to Oregon, invited Devenow to Oregon. Devenow heard of the Bach Remedies while there and visited a practitioner. "I decided that the Wild Oat addressed itself to my situation," he recalled, "so I discussed my problems with the practitioner and bought some Wild Oat concentrate." (Two dollars buys enough brandy-preserved concentrate of one remedy to last two years, Devenow says!)

The combination of the "vibrations" that the sun had "impressed" into the wild oat buds, plus the consultations with the practitioner, helped him rid himself "of traits I didn't like" and stimulate "good traits that had been suppressed." He continued to take the Wild Oat, dissolving one drop of concentrate in an ounce of spring water and swallowing four drops of the diluted solution four times a day.

Devenow said he was beginning to feel better about his boring job when Terry Jacobs, Bob's brother, asked him to take over Terry's Bach Remedies practice here. "Before I knew it," he continued, "I had a part-time practice through referrals. I thought I'd been locked into an unfulfilling occupation, and then I found something I love to do."

Devenow, who has been practicing full time for five years, charges clients ten dollars for a consultation that has no time limit. He said he was not a therapist, that Bach practitioners were not required to undergo any formal training, and that he was not practicing any form of medicine. "I call the remedies 'instruments of grace that help a person find their own true nature,'" he told us. "I never tell a client to come back. If they want to, they will." In addition to his practice, he teaches and consults on the southeastern Michigan "wholistic health circuit."

Devenow then pointed to the tray of remedies again and asked us: "Do you think you want to try some of this stuff now?"

We said we wouldn't mind some Wild Oat, ourselves. We filled the dropper with what must have been at least a double dose of the fluid and squirted the sweet flower-power down our throat. J.W

PETER YATES

## Jan Lippman

*Crusader for pigeons' rights*

Jan Lippmann stood on her sun porch on Whitmore Lake Road and raised her arms out from her sides. Two pigeons flapped down from their perch and landed on her wrists, which were protected by her smock. The pigeons' feathers were predominantly a military gray, preened to a high sheen. Their iridescent neck feathers gleamed like opals. Two broad, black stripes crossed their wings. The birds stood tall, like little captains on review. Then one clucked sternly at the other. "He's ordering him to get off," Lippmann told us. Sure enough, the pigeon that would forever rank below its brother returned to its perch.

These pigeon brothers are known as The Squeakers, and it is largely because of them that Jan Lippmann has a central role in the controversy surrounding the City of Ann Arbor's methods of controlling local flocks of pigeons. Lippmann is a big-boned woman of thirty-four, with almond-shaped eyes set far apart in a soothingly kind face ringed with short brown curly hair. On Monday, August 24, she was beginning her last week at the venerable Goodyear's Department Store at 122 South Main, where she had managed the window display department for seven years. She was quitting to start a soft-sculpture business (mainly dolls) of her own. As she walked past Kiddieland that morning, Lippmann saw a pigeon "wobbling on the sidewalk."

She went to the pigeon, thinking it would fly away. When it didn't, she thought it might have been injured. She got a box from Goodyear's and put the pigeon inside it. The bird's squeaks of distress puzzled her. "I thought it was 'box terror,'" she recalled. "But it went into convulsions for forty-five minutes. Then it died."

She had known how to pick the bird up to judge its behavior because she had acquired two pigeons of her own last May. They were ten-day-old squabs whose parents had roosted in a box covering a disabled air conditioner on Goodyear's third floor. Lippmann had listened to the family from her desk. When she heard the squabs squeaking for food, she'd think, "There go those little squeakers." And when the little birds fell silent, Lippmann recalled, "I'd say to myself, 'Boy, Mom and Dad are really working now.'"

Then workmen came to install a new air conditioner. The pigeon parents flew a short distance away when the workmen disturbed the nest. The men placed the nest on the roof, but pigeon couples don't retrieve eggs or offspring that move or are moved from the roost. Late in the day, Lippmann heard the workmen wondering what to do about the obviously abandoned squabs.

Lippmann and her husband, Ray, a computer consultant for GM in Flint, had tried earlier to save a few baby birds that had fallen from nests on the couple's wooded property. Jan had even taken some tiny birds to work in an attempt to meet their hourly need for food. Coworkers nicknamed her "Bird Mom," but at the time she heard the workmen discussing the baby pigeons' fate, all her other foundlings had died. "I just *knew* someone would tell them to give those birds to me," Lippmann remembered. Her tone of voice was of one who seems unable to withhold a hand from any creature needing help.

The squabs went home with her, joining Elbert the Cockatiel and Eric the Biting Mongrel as nonhuman household members. She devised a way to nurse the birds by holding two fingers together, letting them stick their beaks through the opening (to simulate their parents' beaks), and feeding them a special formula by eye dropper. She burped them, too. Air collects in their crops, she explained, "and you can hear it escape when you massage the crop with your finger."

She named the fledglings The Squeakers, refusing to give them individual names because she planned to release them when they seemed ready for the wild. Now The Squeakers are pets, with a life expectancy of up to fifteen years. They are unlikely, Lippmann thinks, to choose the wild over a life where they can play with pigeon toys and pieces of straw every day.

It was her experience with The Squeakers over the previous three months that made the pigeon's slow death on Main Street on that Monday in August an especially painful scene. Like many other Ann Arborites, she saw many other dead or dying pigeons in the next few days. "They were smashed in the street," she said, "and thrashing around on sidewalks—it was ghastly to watch."

She went to the offices of *The Ann Arbor News* and learned that the pigeons had been drugged with corn laced with a psychochemical called Avitrol, under a

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program directed by City Administrator Terry Sprenkel. After finding a ring of corn on the ground at Handicraft Furniture, Lippmann visited Sprenkel's office. "I asked him if he was aware of the horrifying scenes downtown," Lippmann recalled. "He was quite red in the face. Redder than usual. I showed him the corn." Calls from news reporters were pouring in during her brief visit, she said, and Sprenkel became increasingly agitated. "As I left," Lippmann said, "I told him he should relax and take deep breaths to lower his blood pressure. He shook his head vigorously that he would."

On the next day, Lippmann saw a pigeon struggling on the ground in front of Schlenker Hardware on West Liberty. "Marty Schlenker was closing up," she said, "but when he saw the pigeon, he came over and said to it, 'Oh, are you back? I just put you in a tree a little while ago.' He got a box for me, and I took the pigeon home." The Humane Society of Huron Valley was advising people that killing affected pigeons ("putting them down," is the animal-activist euphemism) was the kindest thing to do, but Lippmann wanted to save the bird. She called Dr. Deborah Mainville, a bird specialist at the Dexter Animal Clinic, and asked for details about Avitrol. Dr. Mainville told her to call the Poison Control Center, but cautioned her, "Say it's for your dog, not a pigeon." The aide at the center was not helpful at first. According to Lippmann, he said, "What was your dog doing on a rooftop eating poison corn?" She held to her story, however, and learned that Avitrol "overloaded the central nervous system and caused cardiac arrest."

The new pigeon's eyes were extremely bloodshot. It seemed tense, terrified, and in pain. "I tried to sooth it," Lippmann said. "I cooed, 'Goooood birrrrd' to it and fed it pigeon candy, which is hemp seed or sterilized marijuana. It ate lots of the seeds and drank lots of water. I named him Marty. He's still alive and is doing better, though he's still very frightened. I'm not sure yet if he'll make it."

On Wednesday, a partly-downy young bird strutted into The Peaceable Kingdom gift shop on West Liberty. Carol Lopez and her staff knew Lippmann not only as a bird expert but also as a customer and dollmaker. "They asked me to take care of the bird," Lippmann related. "I guess its parents were killed or drugged before it could learn to eat seeds for itself by watching them. It was four days before it finally learned to eat by watching Marty. It was a squeaker, too, so I call it Squeaker—not to be confused with The Squeakers."

On Saturday, Lippmann got in touch with Doris Dixon, head of the local chapter of The Fund for Animals and deemed by many to be the state's staunchest est animal rights activist. She joined Dixon and sixty other Ann Arborites in forming Citizens for Humane Pigeon Control. The group—contrary to published statements by the city government—neither denies that there may be health problems related to some pigeon roosts nor opposes all methods of reducing pigeon flocks. ("We are concerned," Dixon says, "that the city doesn't use the word 'humane' when it discusses its criteria for a pigeon-control policy. If they won't be humane towards pigeons, can we depend on their being humane in other matters?")

Also on that late-August Saturday, Lippmann got another pigeon. It had been shot on the U-M campus, and its right wing was broken. The three-day-old wound was gangrenous, a veterinarian told Lippmann. He treated the wound but told her it might be best to "put the bird down," because it would never fly again.

*The pigeon romanticized.*

"I just thought, 'Well, it'll just be one more, and it'll have company,'" Lippmann told us. She tended to the wound several times day, administered antibiotics every six hours, fed the bird, and named it Lefty. The vet recommended that the dangling wing be amputated. Lippmann decided to get a second opinion—Dr. Mainville's. Dr. Mainville told Lippmann, "It's time to start physical therapy." Since then, Lippmann has been manipulating Lefty's wing twice a day. "Lefty's an older bird and doesn't like to be disturbed," Lippmann reported, "but she cooperates once she's on my lap being petted. The wing is a little stronger but still dangles."

Lippmann addressed City Council on August 31, when the pigeon episode was discussed with much joviality by some members of the city government. Lippmann told the Council she had learned of a similar Avitrol fiasco in Miami in 1979. She had also brought documents on other methods of controlling pigeons. No one asked her a question, however. She seemed to be dismissed as a kook and, in fact, was mildly ridiculed in an *Ann Arbor News* account of the meeting.

Lippmann addressed City Council on August 31, the first meeting after the pigeon episode. She told the Council she had learned of a similar Avitrol fiasco in Miami in 1979. She also brought documents describing other methods of controlling pigeons and suggested that more diligent research by the city could have prevented what had happened here. No one asked her a question, however. Jokes about the fate of the pigeons by several members of the city government set the tone of the discussion, and Lippmann seemed to be ignored as a kook. She was even mildly ridiculed in an *Ann Arbor News* account of the meeting.

Lippmann returned to Council's next meeting, on September 14. She had talked to New York officials concerning the use of strychnine. Some observers feel Sprenkel and his exterminator, Rusty Lemons, want to use that deadly poison on pigeons as soon as U-M students leave for Christmas vacation. Lippmann told the Council a New York official had told her strychnine was rejected there as too dangerous a threat to other animals and the water supply. She also told them Youngstown, Ohio, had been barred by court order from using strychnine on pigeons. Lippmann provided the Council with information she had gathered about several other pigeon-control programs, both successful and unsuccessful ones, that involved administering birth-control chemicals, screening the roosts, trapping the birds, and applying chemical irritants to nesting sites. She knew the city was forming a Pigeon Control Committee that was to have at least one representative of the "humane" point of view to join U-M, business, government, and "citizen" representatives. Her demonstrations of knowledge and concern did not, however, win her a spot on the committee chosen by Sprenkel, perhaps because she is not a city resident.

"I can't tell you how badly I wanted to be on that committee," Jan Lippmann said as she sat in her living room. "I'd never spoken in public before. I tried to keep toned down and just give them facts, some documentation, something positive." Despite being left off the committee, Lippmann attends each of its meetings on Thursdays at 3:30 p.m. in the Planning Commission board room on the third floor of City Hall. For some reason, some on the committee seem to view her as an enemy. When documents are distributed at the meetings, Lippmann is skipped, even though other noncommittee persons in attendance are given the information. Her face gets red and her eyes moisten when it happens.

Last month Lippmann took another pigeon under her wing—a banded homing pigeon she hopes to return to its owner once she locates him. Next spring, she will build a big flypen outdoors for the pigeons. "I may have interfered too much in their lives for them to survive in the wild," she explained, "so I'd like those who won't leave to have a nice place to stay in."

She is still planning her soft-sculpture business, too. The idea of stuffed pigeons with covers matching the myriad colors and patterns of the many pigeon species appeals to Jan Lippmann very much.

—J.W.

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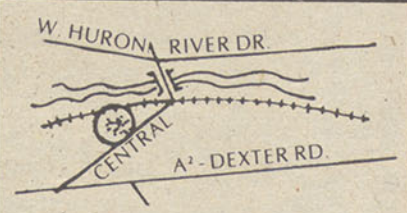


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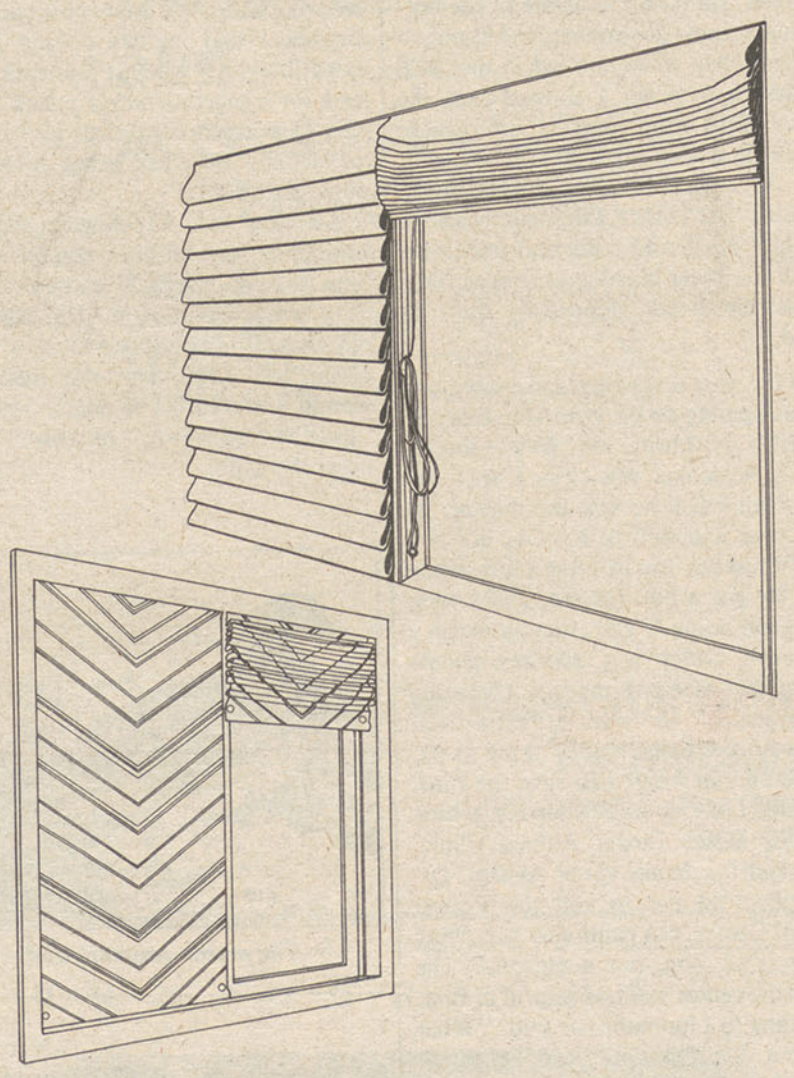

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# THE CO-OP FEUD

**During the Depression, hundreds of Ann Arborites united to form the Ann Arbor cooperative Society as an alternative to the crumbling capitalist system. Today, the Society's most successful offspring, the 15,000 member Co-op Credit Union, has broken off from its parent in a bitter battle of personalities and goals.**

## BY ANNE REMLEY

### The Co-op's Days of Glory

Things were going haywire. It looked as if the economic system was going bankrupt with no prospect of getting out of the slump. Everyone was taking a cut in wages. Businesses were closing, up and down Main Street." That was Ann Arbor in the mid 1930's, as recalled by Phil Diamond, now eighty-one. Diamond, then a young German instructor at the U-M, later founded the Liberty Music Shop.

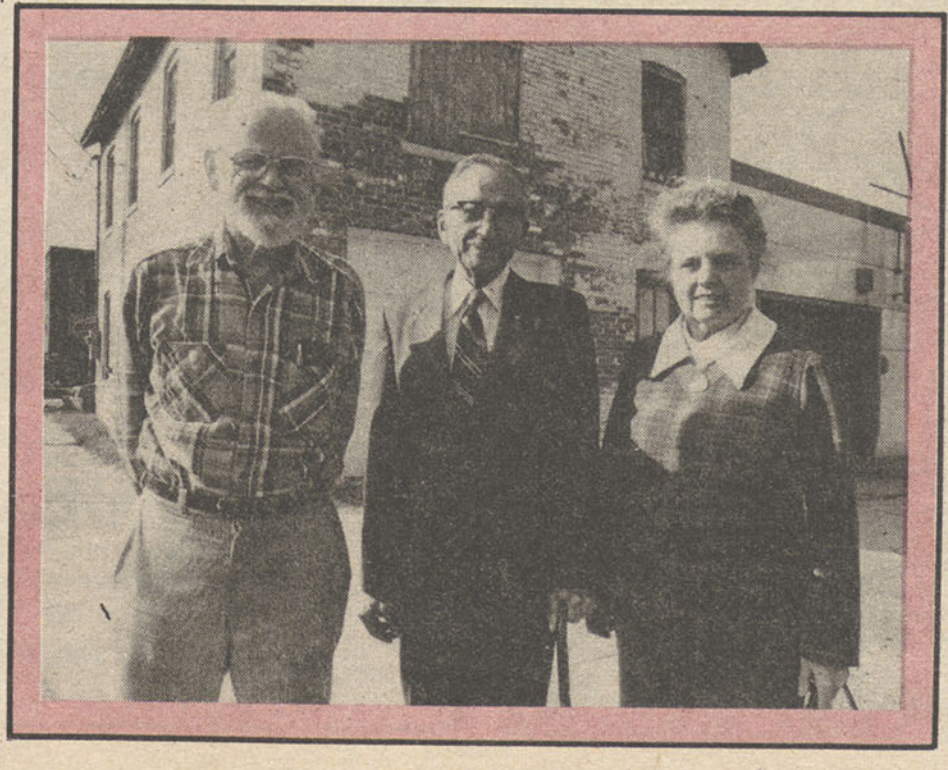
"My brother had graduated from MSU and was making one dollar an hour, running an elevator in Detroit," recalls Helen McClusky, seventy-seven, a longtime worker in local social causes. "In Ann Arbor, cleaning women were making twenty-five cents an hour," she adds.

"It was an exciting time to be young," says A. K. Stevens, retired U-M English professor, who has just turned eighty. "We had gone through the worst of the Depression, though we didn't know that then."

Seeking a way out of the economic morass, Stevens, McClusky, and Diamond turned to the cooperative movement, as did many other worried Ann Arborites. "The cooperative movement gave me a basis for facing the world," says Stevens. "It was a way to distribute justice without what was considered to be the inevitable revolution. The means to produce what consumers needed would no longer be controlled by the capitalist and his desire for profit, but by the consumer—if we could expand the movement fast enough. We longed poignantly for the establishment of co-ops everywhere."

"We said, 'They have communism over there, but this is the democratic way,'" Diamond adds.

In 1936, Stevens and McClusky were part of a group of 225 professors, students, and townspeople who joined together to form the Ann Arbor Cooperative Society. Diamond joined soon after. Many in the group were building tradesmen, who at that time had a strong socialist tradition. Stevens recalls one workman who held back. "Fred Norris, a high member of the painters' union, said he was nervous about linking openly



(Above) It is the summer of 1936 and William Kemnitz, Sr., a key organizer of the Ann Arbor Co-op Society, poses with sons Milt and Bill and two other Society members in front of the Co-op's filling station, now Argiero's Restaurant on Detroit Street.

(Left) A.K. Stevens, Phil Diamond, and Helen McClusky: early members of Ann Arbor's Cooperative Society, they reunite in front of what was the Co-op's grocery store on Fifth Avenue at Catherine.

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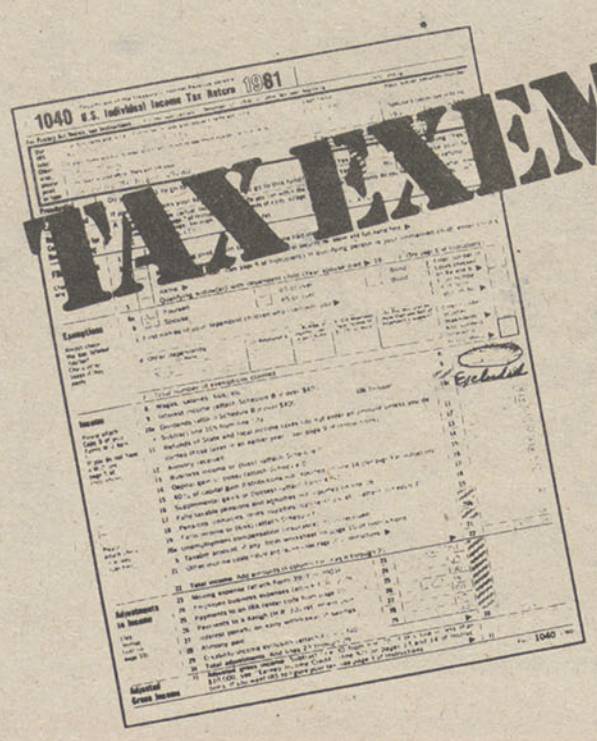


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(Above) Spring, 1940. The spacious second home of the Co-op Society's grocery store at 637 South Main Street, where Raupp Campfitters is today. The Society later added a wall of display windows across the front. The Co-op gas station is at the left.

(Left) Society members were proud of their modern store, competitive with the supermarkets of the day. A display case for baked goods is at the left, a small shopping cart in the foreground. Sign above the checkout counter invites members to a potluck supper featuring a program about the group's "early days," songs, music, and a discussion of plans for a social center.

with the cooperative because it wasn't socialist," recalls Stevens. "Norman Nelson, the English professor, pacified him by telling him it was a kind of stopgap measure toward socialism, one step along the way." Stevens and many of the Cooperative Society's organizers considered themselves socialists and regularly voted for Norman Thomas, the perennial Socialist candidate for President.

The cooperative movement had "primitive roots," says Stevens. It started in Rochdale, a mill town in northern England, in 1840, with the legendary Rochdale weavers: "They formed our mythology, the pious stuff good cooperators believed in." The weavers, he explains, lived "on the edge of starvation," victimized by a company store. They had little money, but they set aside a few pennies a week until they were able to start a store of their own. Although they were largely illiterate and untrained, the weavers worked out a set of principles that are still regarded as gospel in the co-op movement. One person, one vote. Open membership. A nonprofit operation with any gain returned to the members. Cooperation among cooperatives. Resources used to teach members cooperative principles.

By 1936 the Rochdale movement had spread far. There were workers' cooperatives in England, Scandinavia, and Canada. Farmers' cooperatives were highly successful in the U.S. In Ann Arbor, a small group of residents had formed a coal-buying club in 1934 and were purchasing coal at cost with the help of Neil Staebler, whose family ran a substantial coal and oil business in southeastern Michigan.

For its first project, the Cooperative Society opened a grocery store and gas station. The gas station was in the little tile-roofed building near the Farmers' Market that houses Argiero's Italian Restaurant today. The store was next door, in the small brick structure at the corner of Catherine and Fifth Avenue, next to the Beer Vault. Says Stevens, "The store was a symbol for many of us, but it was a lifesaver for many, too. It meant you could get by with a dollar less a week." The interior of the little building was lined with shelves, bins, and boxes. It was "closely similar in its tackiness and informality" to the small Fourth Avenue co-ops of today, Stevens says, adding, "I feel right at home now when I go in to buy thick-cut oatmeal."

Having surveyed its members' needs, the Society started a milk route in 1937. Butter, eggs, and vegetables were delivered to members' homes. The group started a credit union in the gas station's back room, so members could pool their money and enable each other to get loans. Phil Diamond persuaded Gold Bond Cleaners, Schlenker's Hardware, and other local merchants to give co-op members a ten or fifteen percent discount on goods and services.

On Decoration Day, 1939, the group moved to a large new store at South Main and Mosley, where Raupp Campfitters now is. Art professor and co-op member Jean Paul Slusser did the first window display, an elegant arrangement of household goods. "I still remember the special treatment he gave the mops," Stevens recalls. The new store featured a top-notch meat department, with bacon at nineteen cents a pound. In the basement the Society sold bicycles, radios, vacuum cleaners, and other appliances. The gas station occupied what is now a carwash next to Raupp's, and out back the Society had a coal yard with its own railroad spur.

By 1939 the Cooperative Society was thriving, with a thousand members. "We had study groups and picnics," Helen McClusky recalls. "Our annual meetings were lively and well-attended. We had money in the co-op, and we were working together"—a bond that held for many decades as co-op members later worked on local social causes from race relations to public housing, summoning their co-op friends to help.

Then times began to change. The war effort pumped new life into the U.S. economy. "The one thing that militates against co-ops is prosperity," says Phil Diamond. "When things picked up, people were not so eager to save."

Strong competition for customers was provided by a Kroger store across Main Street, in the building that now houses the Sherwin-Williams paint store. Stevens says ruefully, "Members who were weaker ideologically went there to pick out one or two things on the shopping list. They fell in love with Kroger's."

"Some stuck with the co-op on principle alone," recalls Diamond, but after the war the giant grocery chains developed vast trucking and warehouse networks. Their large-scale economies overwhelmed smaller grocery stores. The Society began to lose money and closed its store in the early Fifties.

Over the three decades since then, the Cooperative Society has held on, sometimes with highly active boards, sometimes close to nonexistence. It has started several small businesses and services that failed or were abandoned as interest waned due to turnover of board or staff members. The group's most notable failure was Camp Tamarack, an ambitious recreational camp for members in what is now the Waterloo Recreation Area. Unable to attract enough users, it failed in the early Seventies.

One co-op devotee laid the difficulty of finding a viable venture to the affluence of Ann Arborites. "They should start a dog grooming co-op for their wealthy dogs," he cracked.

Critics said the Society had become an exotic remnant from the past, a group of middle-class do-gooders clinging to an outmoded ideology and looking for a mission.

The Society today operates some modest activities—a tax preparation service, a legal referral program, and help with pre-planning low-cost funerals. It

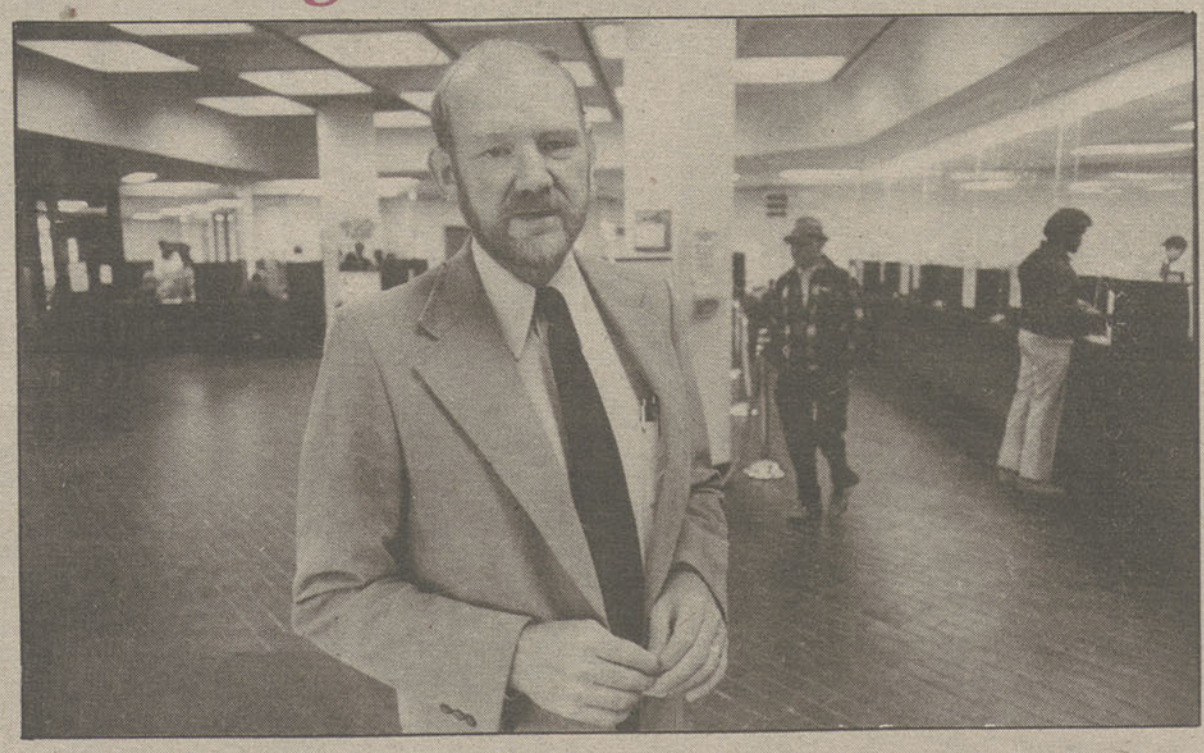
acts as a clearinghouse of information about local co-ops and puts out a directory and newsletter touting area co-op services.

The wider co-op movement has continued to expand in Ann Arbor. Today there are seventy-odd cooperative businesses, housing developments, nursery schools, food co-ops, and buying clubs in the city. Student housing co-ops thrive on and near the U-M campus. And Ann Arbor is the hub of national and regional cooperative organizations such as the Midwest Association of Housing Cooperatives and the North American Students of Cooperation. Most of these ventures took place independent of the Society. However, the Society is the only local group that aims to take a broad look at Ann Arborites' needs, seeking areas where service is needed.

Society boosters say the group can play a key role in the New Wave co-op movement that is burgeoning in Ann Arbor and around the U.S. Today's economic downturn is swelling the New Wave, much as the Depression generated the Old Wave co-op movement of the Thirties. Co-op advocates say Americans are tired of big government and big corporations and are looking for small-scale institutions in which they share ownership and have a say. They add that many of the Society's ventures failed in the past because they were under-capitalized, as were many faltering consumer co-ops around the U.S., while well-funded farmers', housing, and rural electrification co-ops succeeded, underwritten by special federal funding. Now a new National Consumer Cooperative Bank is in business with $1.5 billion in funds. Its spokesmen say the bank will help to make the Eighties a new era of consumer cooperatives, which provide attractively priced, good quality services that are controlled by members.

But the New Wave may be cresting too late for the Ann Arbor Cooperative Society. A series of turbulent events that peaked this year may well have gutted its ability to start any more new ventures.

## The Protagonists



PETER YATES

PETER YATES

Credit Union Manager Leo Murray: he has helped build the credit union into an efficient, financially comfortable operation. But critics charge Murray lacks the true cooperative spirit and is behind the move to break with the Ann Arbor Cooperative Society.

Leaders of the attack: Dave DeVarti, Carol McCabe, and Dave Montfort-on fought the Ann Arbor Co-op Credit Union's move to bar many local residents from membership. State bureaucrats responded to the flap by asking the credit union to re-open its doors to virtually all Ann Arborites.

## The Credit Union-an Offspring that Thrived

The Society has been badly bruised in a battle with the Ann Arbor Co-op Credit Union, a Society offspring whose fortunes have far outstripped those of the parent organization. The credit union, started in 1937 in the Society's little tile-roofed gas station near the Farmers' Market, now has a spacious brown brick building of its own on West Stadium Boulevard, along with fifteen thousand members and fifteen million dollars in assets.

The Co-op Credit Union has long been the only community-based credit union available to virtually all Ann Arborites. It was organized for the use of the members of The Ann Arbor Co-operative Society, so when people wanted to save or borrow at the credit union, they joined the Society first, paying the teller a modest membership fee that made them eligible to use other Society services as well.

Over the years, many Ann Arborites have been attracted to the credit union by the relative ease of obtaining a loan there to finance new cars or home improvements. The credit union has often been able to charge a lower rate of interest on loans than banks or savings and loans, and it has tended to pay higher rates to savers. And Ann Arborites have liked the credit union's early emphasis on member-oriented services such as interest-bearing checking ("draft") accounts and a payroll deduction service which transfers funds directly from the employer to the member's account on payday. Such services have often been pioneered by credit unions, spurring banks to follow suit.

Credit unions are owned by their members. They operate by pooling their members' money, loaning the savings of one to other members who want to borrow. Unlike banks, they have no stockholders looking for profits and they do not invest savers' funds in corporate stocks and bonds. Savers' money stays mainly within the group and all earnings go back to the members. Credit unions do sometimes help to finance cooperative services that may aid their community.

The first credit union was started by the mayor of a small German farming village in the 1840's. The concept caught fire in Europe and arrived in the U.S. about 1910. The federal government encouraged the movement, seeing credit unions as a way to help workers save their wages. Credit unions have enabled workers to borrow and to save in safe, accessible institutions, often located at or near their own workplace.

An unusual feature of credit unions is that their members are united by a common bond—a common profession, employer, community, or organization like the Cooperative Society. Ann Arbor has nine credit unions, serving area teachers; health care workers, and Chrysler, postal, and telephone employees. U-M employees have a new red brick building on William Street, shared by the Women's Federal credit union (open to members of feminist groups). The Second Baptist Church has a credit union that opens for business briefly before and after each Sunday's worship services. And the tiny Michigan Taiwanese credit union recently started a local chapter.

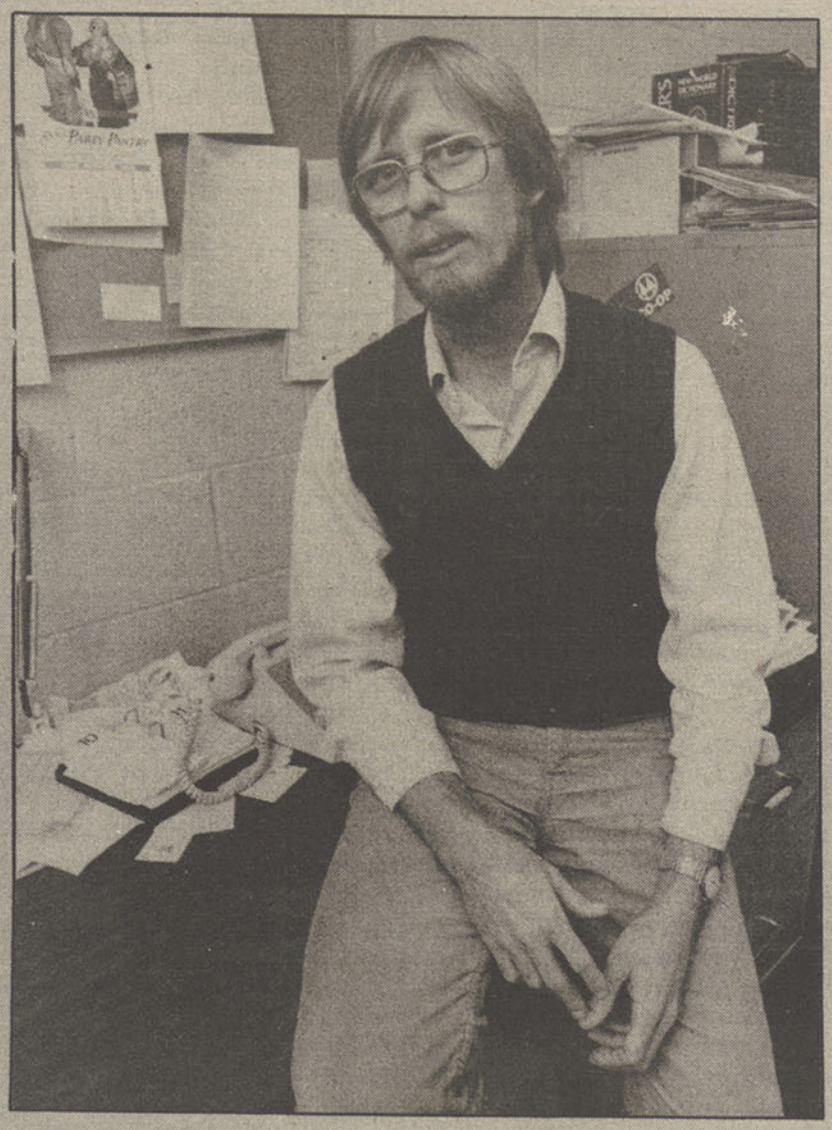
The Cooperative Society and its credit union had separate boards of directors from the start. But until last year the two groups shared common quarters, moving together from Main Street to the basement of the old Bob Marshall bookstore on State Street, to a credit union center built by the Society on Packard near Century Housewares, and finally in 1967 to the current quarters on West Stadium next to Big George's appliance store.

Despite the troubled economic climate, the credit union is doing well. Its members purchased $420,000 in All-Savers' Certificates the first day they were offered. The firm has plenty of money for loans. Car loans go for 16½% interest, other loans for 18%. These rates may be sweetened by a year-end rebate made possible by the credit union's good financial position. In 1979, a similar refund to borrowers lowered the effective interest rate by 1½%. Checking ("draft") accounts pay 5½% interest, and savings plans yield 6 to 16% (the latter for money market certificates).

Over two hundred area firms use the credit union's payroll deduction service, including Ann Arbor's city government, the Washtenaw County government, St. Joseph Mercy Hospital, Bendix, Associated Spring, and Zantop Airlines.

## The Partnership Shatters

The story of how the credit union's nine board members got so angry at the old Society that they decided to sever their forty-four year partnership with the



PETER YATES

Co-op Society Manager Herschel Rohr: he wants to start a central city supermarket to revive the ailing Society. Some think, however, that the Society's efforts are doomed in an affluent community like Ann Arbor.

group is a tale of escalating misunderstandings, diverging goals, and conflicting personalities.

Since 1937, people who wanted to join the credit union have first joined the Society. This arrangement gave the credit union its members, with their legally essential bond of common membership in a group. And it gave the Society its operating funds, because each new member paid a $10 lifetime Society membership fee. The new members gained access to the Society's services at reduced rates.

These days the group's president is Joel Goldberg, thirty-one, an energetic and engaging local clothier, with deep-set, intense dark eyes and quick, enthusiastic gestures. Goldberg, a Yale graduate, has been a New Wave coop activist for many years. He lives in the Pine Lake housing co-op. Goldberg believes consumer co-ops can be run as efficiently as any business, and can help to make U.S. life more cooperative and participatory.

Last year the Society hired a New Wave manager, blond and bearded Detroiter, Herschel Rohr, thirty-seven, a soberly committed veteran of successful food co-op ventures. Rohr helped the board devise a two-phase plan for renewal: first, to win new customers for the Society's current services, and secondly, to launch a new enterprise. Rohr started planning a downtown co-op supermarket like those thriving in New Haven, Berkeley, and Chicago. He says central Ann Arbor has no supermarket as it did in the Thirties. That makes a pool of 35,000 unserved residents, many of whom lack cars to drive out to Kroger. Rohr is confident that he could launch a popular supermarket as a complement to the small natural food co-ops on Fourth Avenue and Packard.

The Society's decision to expand led to a strong of disastrous confrontations that ultimately broke the long-time partnership between the two groups. Credit union leaders had begun to chafe at the ties that bound them to the Society. The credit union board saw itself as successful—expanding its services, enrolling new members, and providing excellent rates of interest, while its now-ineffectual parent, the Society, was offering a few meager services, failing in others, and floundering around, devising some marginally-needed new enterprises. Above all, the Society seemed too dependent. It leaned on the ten-dollar fees it gained from new credit union members for sixty to seventy percent of its staff and rent budget. Critics in the credit union said the fees should be used for capital, to start a new business. The Society countered that its staff was continually trying to start new business ventures. Two years ago, in a stormy annual meeting, the credit union's irritation had erupted publicly. Credit union partisans had angrily attacked the Society for its lack of vigor, and they had elected four credit union board members to the eleven-person Society board to guide the organization more firmly. "We 'salted' the board," as one of the four puts it.

During the last two years, the credit union foursome, Dave Classen, Bill Ferguson, Debbie Scheffler, and Lindsey Henderson, worried their Society colleagues like Goldberg, Rohr, Helen Metzner, and Be Kaimowitz. The quartet were regarded as double agents, present mainly to keep the Society from doing anything that might harm the credit union. The foursome repeatedly criticized the Society's ten-dollar membership fee, charging that the fee deterred potential borrowers and savers from joining the credit union. The charge, however, was never taken seriously by Society leaders. They noted that fifteen thousand people belonged to the credit union, despite the supposedly onerous ten-dollar levy. The credit union's fifteen million dollars in assets looked respectable enough, and its annual reports said it was thriving. But the fee issue continued to smoulder.

Then last fall, despite the two groups' rocky relations, the Society board began to press for more aid. They saw the 15,000 members they shared with the credit union as the key to their expansion. The group asked the credit union board to help it start to reach these members by inserting a one-page Society newsletter in four credit union mailings a year. "It wouldn't have cost them a penny," says Goldberg.

But the credit union refused. Manager Leo Murray did not like the scheme, and his board backed him. A red-bearded man with a kingly air, Murray, forty-nine, became the credit union's manager seven years ago. He came from a business-connected credit union in Detroit and has no background in the wider co-operative movement. A graduate of EMU with degrees in business administration and special education, Murray lives on the Jackson County farm where he was born, with his parents, his wife, his brothers, his sisters, and all their children in a settlement of thirty-two relatives.

Murray has worked hard for the credit union, boosting its assets from $4 to $15 million in seven years, extracting it firmly from a pattern of excessive debt that plagued it during the Sixties. He has attracted thousands of new members, introduced interest-bearing checking accounts, drive-up teller windows, and automatic banking at National Bank and Trust money machines. And he has led a major expansion of lucrative and efficiently serviced payroll deduction accounts. Murray is proud of his new in-house computer—"the most sophisticated accounting system in Ann Arbor." It eliminates time lag in record-keeping when funds are transferred, and it instantly tells members their new balance on every transaction. Murray is influential at state levels, a power in the executive committee of the Michigan Credit Union League.

Murray modestly credits his firm's expansion to support by his "progressive and far-sighted board." In turn, Murray's board and employees are a dedicated and loyal group, impressed with their manager's acumen.

Murray manages his board with a skilled hand. At monthly meetings, he sits erect at the head of a long board table, wearing studiedly casual attire with a thin gold chain at his throat, puffing on a thin cigarillo. The trustees lining the table are men (with a single exception), mostly middle-aged and wearing business suits. They hunch over sheafs of balance sheets, speaking seldom and assenting often as the firm's fortunes are reviewed by Murray and treasurer Dave Busack.

The Society has been a thorn in Murray's side since he first came to town. He found the Society office located in his building rent-free. He and his staff often had to perform annoying duties for the organization without pay. In fact, Murray agreed to manage the Society for a six-month interval. He says proudly that he put it in the black "for the first time in years" by saving on its salary fees.

During a trial newsletter mailing, Murray was dismayed at the casual co-opers stuffing envelopes in his staff's working area with "kids running in and out among the money," crying babies, and a mother openly breastfeeding her baby near the tellers. "It upset the staff," he recalls. "One young male teller was so disturbed he asked to be sent home."

Murray looks askance at the casual style of Society activities. The tax preparation service which operated out of his lobby "was not a 'class' operation," he says. "They used cardboard boxes for barriers." He waves a disdainful hand to indicate the clutter and confusion.

Murray's critics charge that Murray has little interest in the cooperative movement beyond its credit union. His nine-month stint as Society director, they say, put the Society virtually on ice. Before Murray came to town seven years ago, they claim, problems between the Society and credit union were routinely solved. They charge that Murray has fanned the flames of disagreement, bad-mouthing the Society and manipulating situations so as to undercut it. A former Society office worker says it has taken him eighteen months to simmer down and become able to talk about the hostile atmosphere he says Murray generated. The critics also snipe at Murray's managerial style, claiming, "He runs a bank, not a credit union." They say he places so high a priority on a high rate of monetary return for his members that services like no-cost checks are being nibbled away. They complain that Murray discriminates in favor of the easily serviced payroll deduction accounts, giving those customers better service than walk-in depositors. And they charge that Murray has shut off member participation, has politicized his staff, and has undercut the Supervisory Committee that supposedly oversees operations on behalf of members.

Last year when the credit union needed space for its fancy new computer, it evicted the Society. For the first time

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since 1937 the two groups were physically separate. Communication became even more difficult. The groups began to exchange painfully stilted letters that often held back their real concerns.

The Society, however, found a more congenial home with the U-M employees' credit union and its manager, Bob Hoffman. The Society pays Hoffman rent for a small basement office in his new William Street headquarters. But Society leaders say Hoffman is supportive, is in touch with the goals of the cooperative movement, and is highly pleased to have their tax preparation service in his lobby each spring.

For Murray, the Society's request to include its newsletter in the credit union's quarterly mailings raised the troubling specter of renewed hassles with the untidy envelope stuffers. Murray also felt the newsletter would detract from his personal message to members, entitled "Spend Two Minutes with Me. . . ." He worried that the credit union could land in legal hot water if a member didn't like a service recommended in the mailing. And he worried that the extra sheet of paper might hike up the postage rate. He also feared the newsletter would turn off members with its jargony phrases like "cross-fertilization of ideas." He insisted on editing rights.

The Society board offered to deal with all of these problems, although they refused Murray's demand that he edit their newsletter. But Murray stood pat and the credit union board stood squarely behind him.

The Society felt the time had come to draw the line. The newsletter symbolized their hoped-for renaissance, and it also symbolized the need for a more positive working relationship with the credit union—for a return to the mutual support and respect they remembered from the years before Murray's arrival. The Society board decided to demand that the credit union provide the aid they needed if they were ever to thrive again. They thought of a way to force the issue. Hoping that Murray would back down and that they could cancel their decision, they grimly voted to raise their membership fee to fifteen dollars to cover their newsletter mailing costs. The action was a miscalculation that may well have cost the group its future.

The four dual board members promptly quit their Society posts. Credit union leaders were furious at the new fifteen-dollar fee. They felt stymied by their dependence on the Society's roll books for members. What if the levy went up to twenty dollars next year? They felt powerless to protect their firm. Seeking relief, they approached the Financial Institutions Bureau (FIB), the regulatory agency in Lansing that oversees Michigan credit unions' affairs, and learned that there was a way for them to shuck off their capricious old parent for good.

They found they could simply change their 1937 charter and drop the Society. Their only hurdle was the law restricting credit unions to members with a common bond—a shared profession, place of employment, community, or organization. The group asked to become a "community" credit union directly serving all of Washtenaw County and also Livingston County, site of an ailing Howell credit union they were taking under their wing.

The Financial Institutions Bureau turned down this first request. The FIB said one county was the largest "community" it could sanction. But there was another way. The FIB had devised a new "industrial park" concept to save tiny, failing company credit unions by clustering them together. Using this approach, the credit union could focus on serving all the small firms in Washtenaw and Livingston counties, area companies of four hundred workers or less, whose employers agreed to operate a payroll deduction plan. The firm could also retain its current "at-large" members and its ties with workers in large area institutions like St. Joseph Mercy Hospital and Ann Arbor City Hall.

The new focus looked appealing. Workers in small firms were a worthwhile and needful group of potential new members. Payroll deductions plans were already used by four-fifths of the credit union's current members, according to Murray. Such accounts are easier and less costly to service than those of off-the-street members. And workers who might have refused to join because of the Society's fee would now sign up.

One credit union board member protested the move. Tom Blessing, former county drain commissioner, was elected to the credit union board in January in the midst of the battle. Blessing warned his new colleagues that the switch carried a high price. The wide-open membership provided by the Society would be lost. The new membership field was just a fraction sliced out of the old one.

The credit union would lose its attractive reputation as a supporter of the local co-op movement via the Society. Above all, Blessing warned, the credit union would lose its image as Ann Arbor's own community-centered credit union, jettisoning the good will and member loyalty that image had attracted. Blessing argued that community identification and healthy member participation were the key factors that would give the credit union a competitive edge over less personal institutions like savings and loans as the government moves to deregulate the industry.

The credit union board rejected Blessing's arguments. Members were certain that the switch would, in fact, lead to expansion. "Watch us grow!" says Bill Ferguson, a white-haired veteran of twenty years on the board. "Without that fifteen-dollar fee we'll grow as we never have before." Ferguson is sure that the workers in small firms will have loyalty of their own to a credit union that caters to their needs and is owned by its members.

The credit union board moved decisively. It gave the Society one last chance to lower its fees. When the Society refused and asked instead to negotiate, the credit union trustees angrily voted to change their charter and by-laws. Only Blessing voted 'no.'

The FIB, however, insisted on a membership vote for such a major change. The board summoned members to an evening meeting in April, followed by five days of walk-in balloting. On April 21, it announced that the members had voted 644 to 271 to focus on the small

firms, drop the Society, and change the firm's name to the Huron River Area Credit Union to help Livingston county residents feel welcome.

The stunned Society fought back with a series of legal protests to the FIB. But, unexpectedly, their actions were overshadowed by a group of aroused credit union members who coalesced to fight the change and swooped into the midst of the fray like a swarm of raucous bees. The ad hoc group took to the streets, picketing, petitioning, and leafletting, demanding that the credit union remain open to all Ann Arborites.

The catalyst for the protestors was Dave DeVarti, twenty-nine, a lifetime Ann Arborite whose father runs Dominick's restaurant, near the Law Quad. DeVarti says he works "sixteen hours a day" for the Center for Housing Law Reform and a host of causes from environmental projects to a campus cinema group. While serving on the staff of PIRGIM two years ago, DeVarti studied city financial institutions and sold himself on several attractive benefits of the Ann Arbor Coop Credit Union, becoming a member himself. But DeVarti says he was troubled by a certain lack of openness in the credit union's annual meeting in January, and he was outraged by the five days of balloting this spring. He knew that the credit union's by-laws said such pivotal votes could only occur at meetings. And the five-day walk-in balloting deprived members of the chance to hear a debate and become fully informed about issues before they voted. He huddled with credit union members in the university and co-op communities. Some of them said they had overheard tellers explain to confused voters, "It's a vote to change the name," or "It's a vote to lower the fifteen-dollar fee." The group fired off affidavits complaining to the FIB, retained an attorney, and in mid-August began to collar customers outside the credit union's main doorway and drive-up windows, much to the discomfort of Murray and his staff within.

The protesting members passed out flashy flyers captioned "Only a Name Change?" and "Keep the *Co-op* in the Credit Union!" They pointed out indignantly that the firm was about to reject new members who were retirees, self-employed, students, housewives, people who worked for large firms, and those whose bosses refused to use payroll deduction. Bill Ferguson of the credit union board protested in exasperation, "The way they talk about us, you'd think we eat babies." He argued that many of the people named can join credit unions through their spouses. And the new Women's Federal credit union is also available.

The ardent hawkers outside the credit union door particularly upset Murray by distributing names and addresses of his board members. He feared mayhem or serious peril to the board. DeVarti's group, however, said the board should be accessible and accountable. The protestors called themselves Credit Union Members for Cooperation—CUMCO, dubbed "Coo-Coo" by an angry credit union staffer. In two energetic weeks, the group collected the signatures of four hundred members who objected to the


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"improper" April election. They sent off their petitions and legal briefs to the FIB.

In early September, the FIB invited the three warring parties to send representatives to an informal meeting in Lansing. CUMCO sent DeVarti; Murray, Ferguson, and Classen attended for the Credit Union. Helen Metzner, longtime Society leader, and the group's two lawyer-members, Paul Teich and Stan Pollack, represented the Society. Martha Seger, head of the FIB, sat the group down at a large conference table and told them she wanted a compromise. She proposed that the credit union re-run the contested election. But credit union leaders refused. They called the remedy too expensive. An FIB staff member spoke up, asking Society members, "If you people are so eager to have a community credit union for Ann Arbor, why don't you go out and start one?" Stan Pollack, a Society lawyer, replied in exasperation, "That's just what we *did*!" Seger then advanced a second proposal—that the future credit union members could include the workers from small firms and *also* area residents-at-large who first joined the Society. Credit union leaders agreed. They wanted to see the battle end. Some of their depositors had been so dismayed by the controversy that they had taken their funds elsewhere. In fact, Murray estimated that $400,000 had left the credit union over the ruckus. DeVarti also agreed to the FIB proposal. It would enable virtually all Ann Arborites to join the credit union, his group's primary goal. The Society group hesitated, but said they leaned toward acceptance.

Back in Ann Arbor, the credit union board followed through. They took the initial steps to add Society members to their field of membership.

DeVarti and his fellow protestors were pleased that their efforts had led to some progress. They set their sights on making the credit union board more communicative and responsive to its members. They decided to lobby the board and perhaps to run a slate of board candidates next March.

Society leaders spent weeks wrestling with their decision, talking on the phone, meeting repeatedly. Still wracked with suspicion and anger, they feared the credit union might subtly discourage members "at large," treating them as second-class members. Already such "off the street" members had to pay for their checks (drafts) while the more efficiently serviced payroll deduction depositors did not. The group felt a court would nail the credit union for violating its own by-laws in handling the election. And they felt a court would find the FIB's "industrial park" concept illegal, meeting none of the state law's demands for credit unions to unite members who shared a common bond of community, organizational membership, profession, or place of work.

They called a final strategy session to make a decision. Ten Society leaders convened in the William Street basement headquarters. They met in a large conference room next door to their small, crowded office. A study in contrast with the credit union board, most were wearing plaid shirts or pullovers instead of business suits. Most were thirtyish

compared to the late fortyish credit union group. Rather than nuts and grapefruit juice on the rocks, the group split three large pizzas (one vegetarian) and nursed Pepsi in paper cups or Strohs in cans. Instead of presiding at the head of the table as Murray does, Society manager Herschel Rohr, blond, bearded and worried, sat in the midst of the members beside their intense president, Joel Goldberg. Far from being sober and restrained, all ten Society leaders engaged in animated discussion, steered through their agenda by Goldberg.

The group looked at the Society's past and its future. "In 1936 some people started an organization," one said. "Now it's our organization. What are we going to do?" The fees from new credit union members that had sustained the group were about to plummet. The $20,000 they had in a savings account would soon fritter away if no new source of funds emerged. Their options were two—to disband or expand.

The group decided to seize the moment. "If we don't do it now, we never can again," said one. First, they would expand on their most popular service, tax-writing assistance. "We charge only three-fifths of what H & R Block does, and we do a good job," one said. They decided to advertise and try to grow.

That agreed to, they decided to expand still further—to unleash their manager, Herschel Rohr, with his expertise in food sales. They told Rohr to finish his feasibility study for the downtown co-op supermarket that he is sure Ann Arborites will support. They would check out the prospects of a loan from the National Consumer Co-op Bank.

Finally, reluctantly, they turned to their future relations with the credit union. They realized that for months and years they had poured their energy into fighting the credit union and its manager, Leo Murray. If they continued to focus on that struggle, they might lose their battle for life.

But they were sure the credit union was in the wrong—that it had held an illegal vote, manipulated its members into dumping them, and deprived Ann Arborites at large of a credit union. They told their lawyers to challenge the election in court.

They knew the credit union board was about to vote on the FIB compromise. It was likely to re-open its rolls to area residents who would join the Society in the future. "But there *is* no compromise," said one Society member. "That demands good faith between two organizations, not friction and hostility." There was no working relationship between the two groups, they said, and no guarantee from the credit union that new members-at-large would be welcomed or given equal service. The public's victory might be a hollow one. "But that battle needs to be fought by credit union members, not by us," one said.

The Society leaders decided they would not bless the compromise. Nor would they wage a futile fight to block it. they would just let it happen. And they would turn their sights to their own new project to see if they could create a future for the old Cooperative Society in Ann Arbor. □


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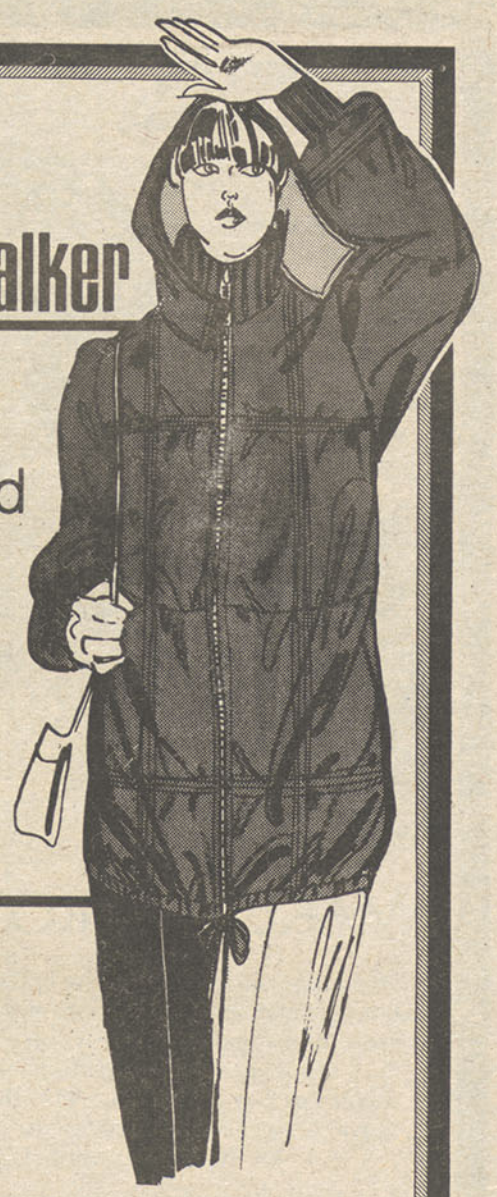

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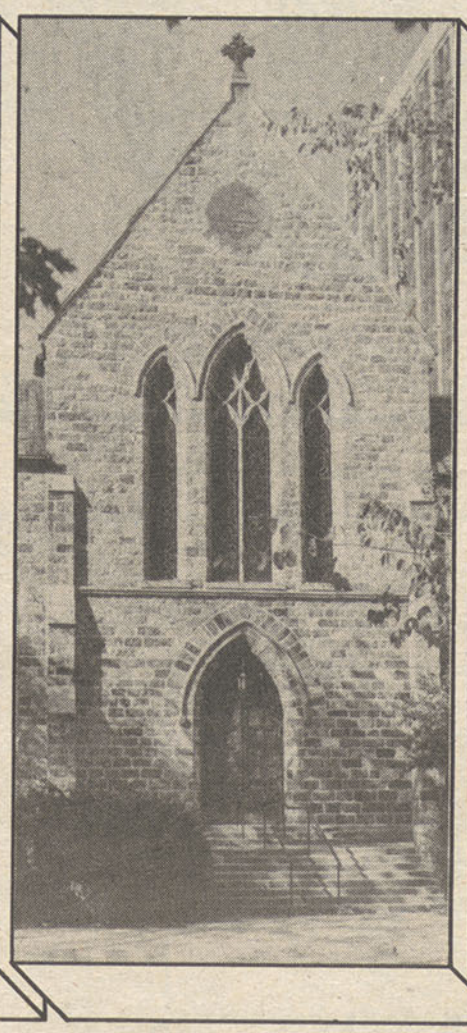
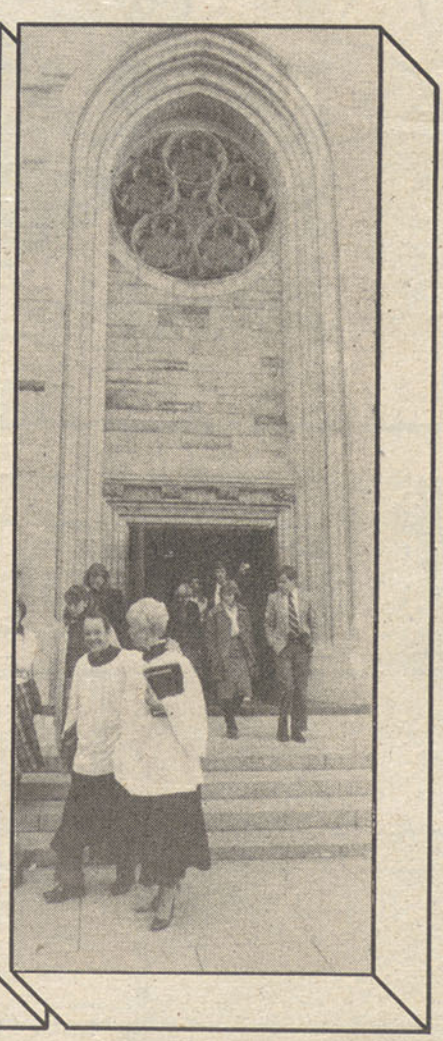
# Churchgoing in Ann Arbor

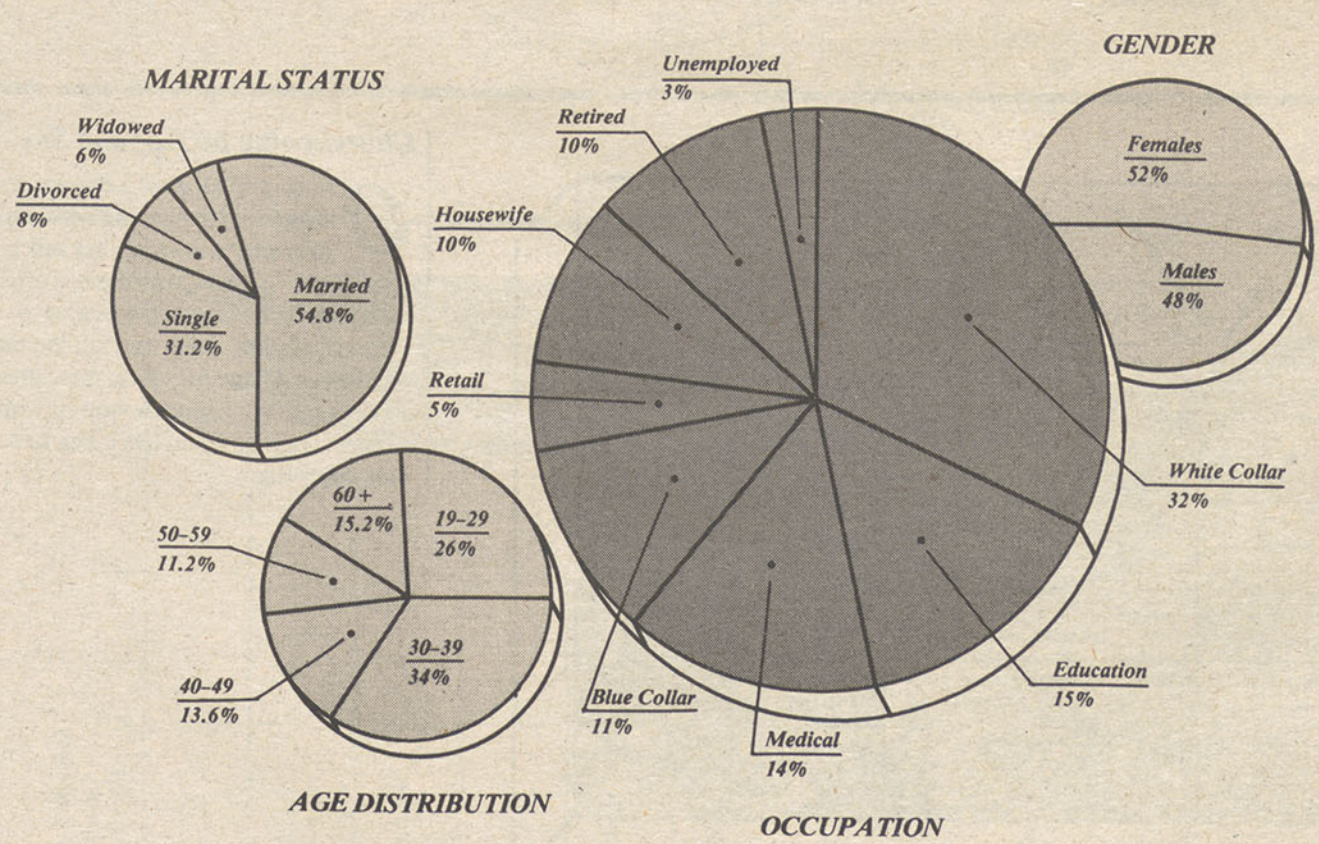
***Only a few decades ago, those who didn't attend church regularly in Ann Arbor were a distinct minority. Today, a new Observer survey reveals, they make up almost 70% of all Ann Arbor adults.***





*Left photo: Rev. Emmett Green and parishioner, Second Baptist Church, 850 Red Oak. (John Shultz)*
*Center photo: First Congregational Church, State at William.*
*Right photo: After Sunday service, First Presbyterian Church, 1432 Washtenaw. (Peter Yates)*

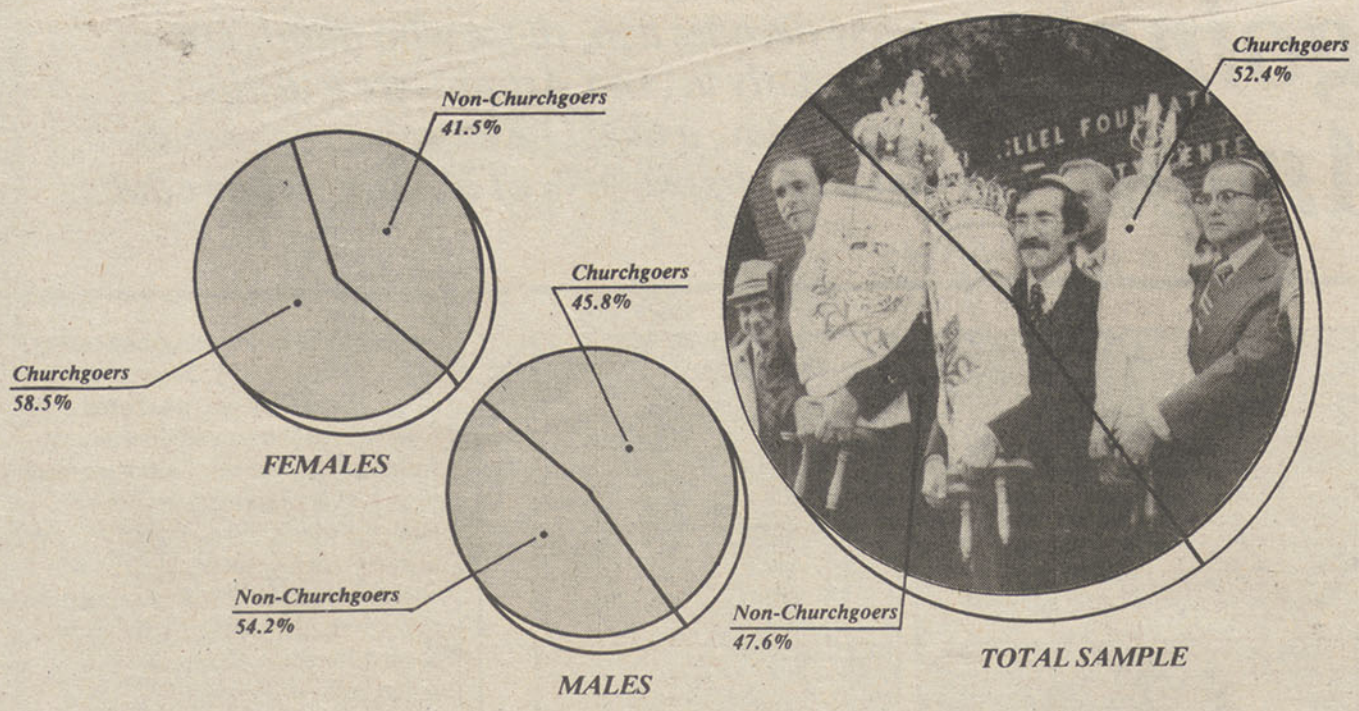
This Observer telephone survey, conducted by Observer staffer Peter Tiernan, was based on the responses of 250 non-student adults from age nineteen up. Calls were made by generating random telephone numbers which had area prefixes. Keep in mind that any survey like this will have sampling error. Large numerical differences are probably reliable, but small differences are less likely to reflect real differences.




## *Composition of the Sample*

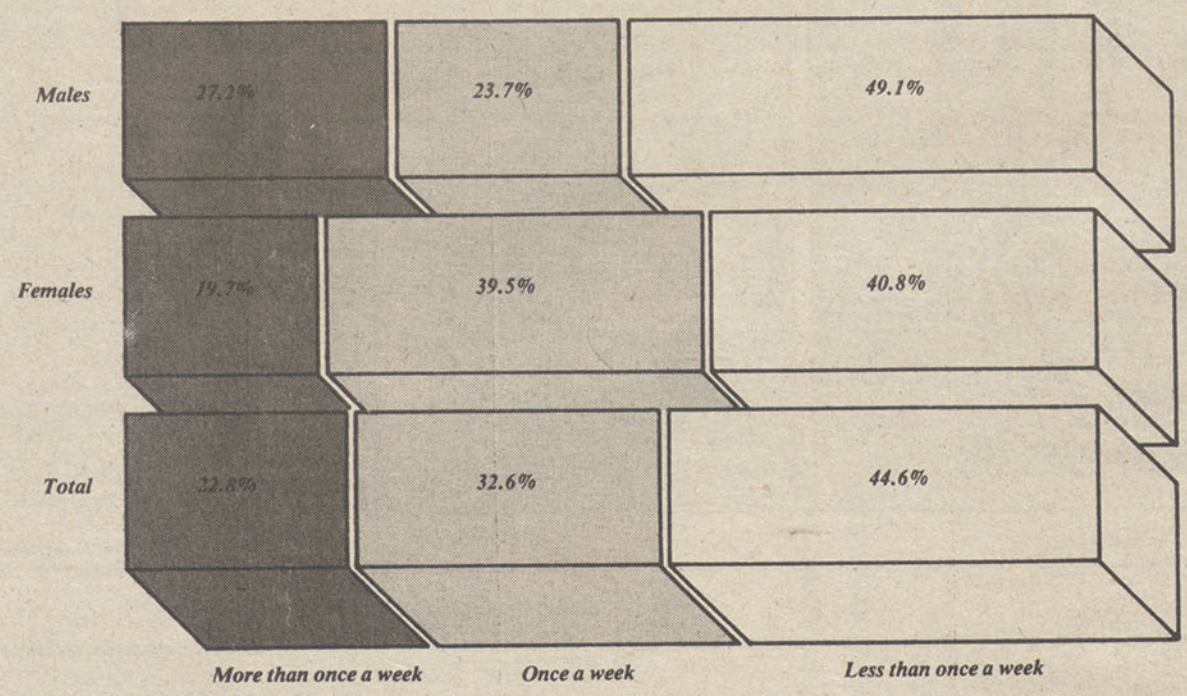
The randomly chosen sample reveals a heavy weighting on the younger side of the adult age spectrum. 60% of the sample ranged in age from nineteen to thirty-nine, conforming with other surveys' findings that, even without counting U-M students, Ann Arbor has an unusually high concentration of young adults.

It also happened that 60% of the sample work in white collar/professional jobs, reflecting the well-known fact that Ann Arbor is a town with a high number of professionals.



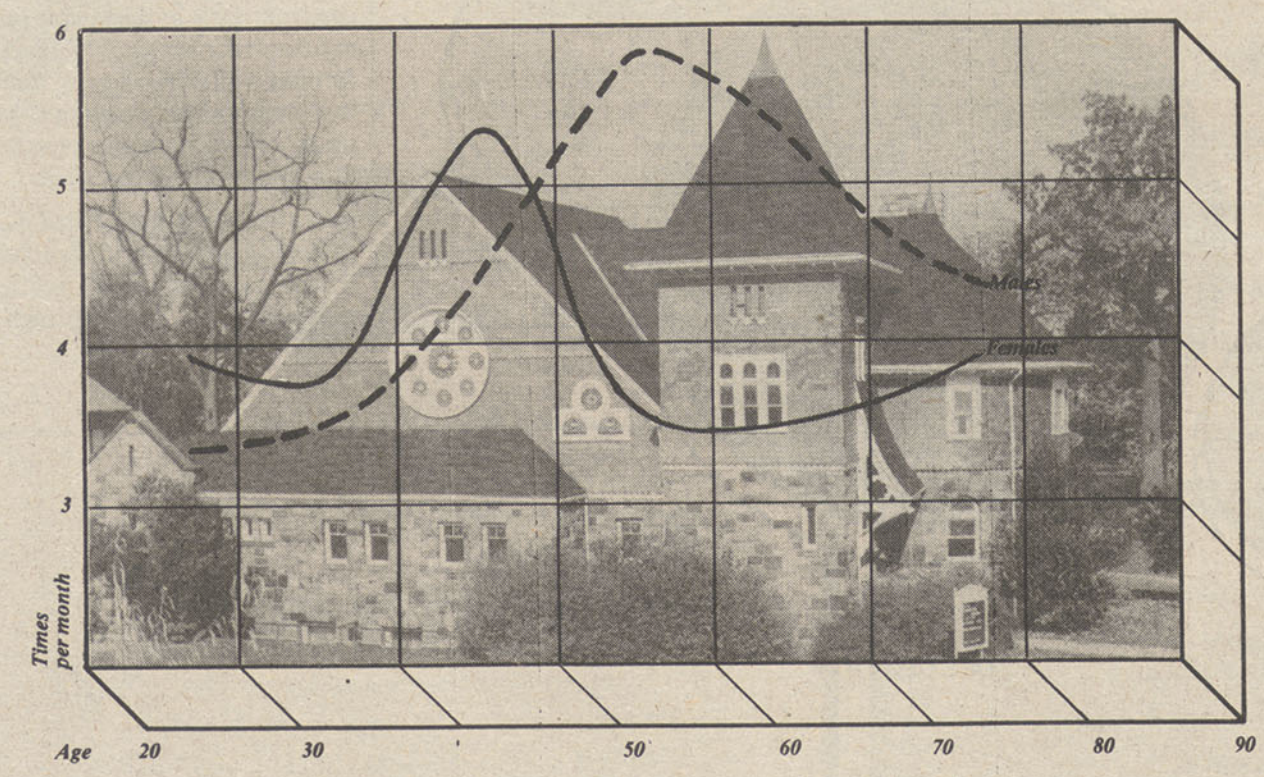

### How Many Attend

While the 52.4% figure for religious attendance may seem high, it includes those who attend as seldom as once or twice a year. The percentage of Ann Arbor adults who attend services regularly is substantially lower, as the next graph shows.




### How Often They Attend

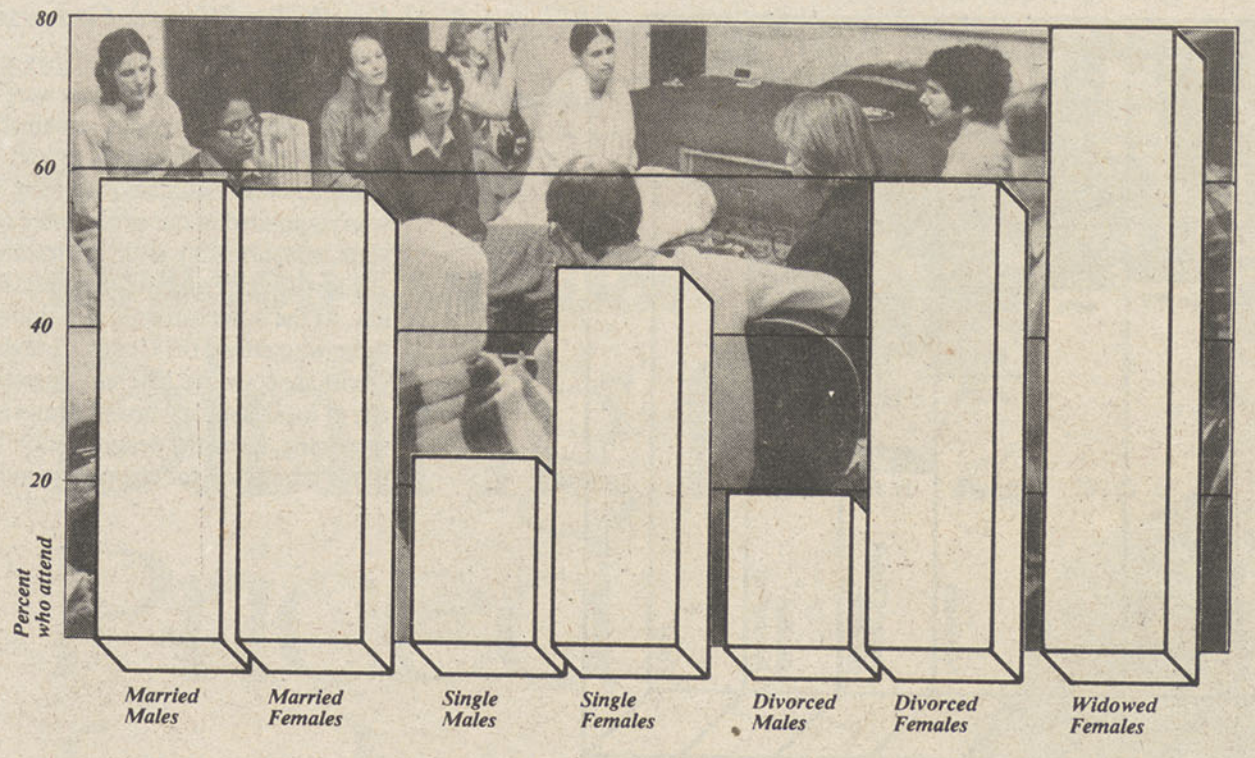
These graphs show the degree of involvement among those who attend religious services. Respondents were asked whether they attend more than once a week, every week, or less than once a week. Note how women tend to be the steady, once-a-week churchgoers, while men are more likely to be either more active or more erratic participants.




### Churchgoing by Age and Sex

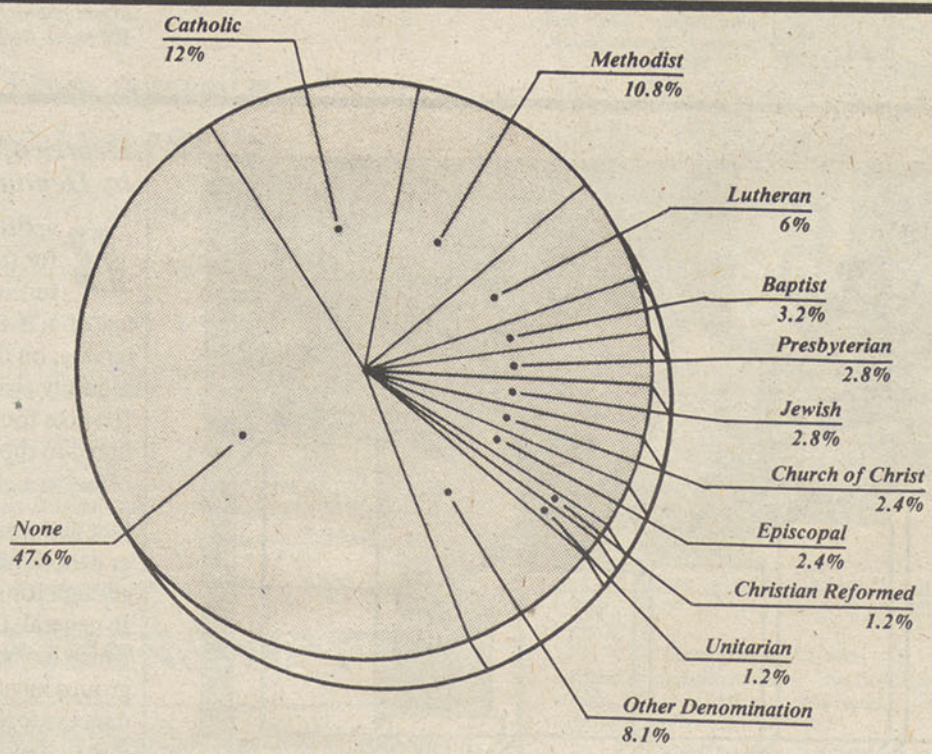
Our survey suggests a dramatic reversal in churchgoing between men and women as they reach middle age. Women attend more often than men from their mid-twenties to their mid-forties. Then their attendance plummets. At age fifty-five, men attend services nearly six times a month, while women's participation has fallen to 3.5 monthly visits.

*Upper photo: Procession with sacred Torah scrolls, Rabbi Allan Kensky and members of Beth Israel congregation.*
*Left photo: Memorial Christian Church, 730 Tappan Street.*



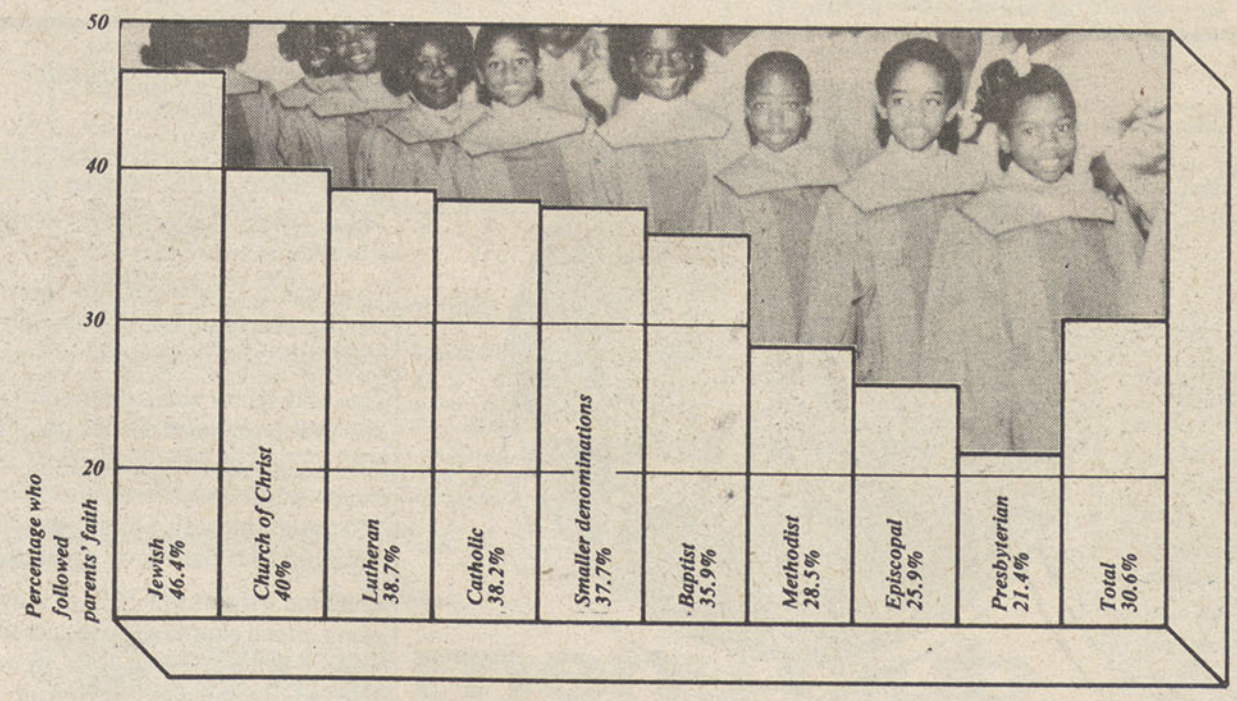

### *Churchgoing by Marital Status*

While there is not much difference in religious attendance among married couples, single women are much more likely to attend than single men.




### *The Ten Top Denominations*

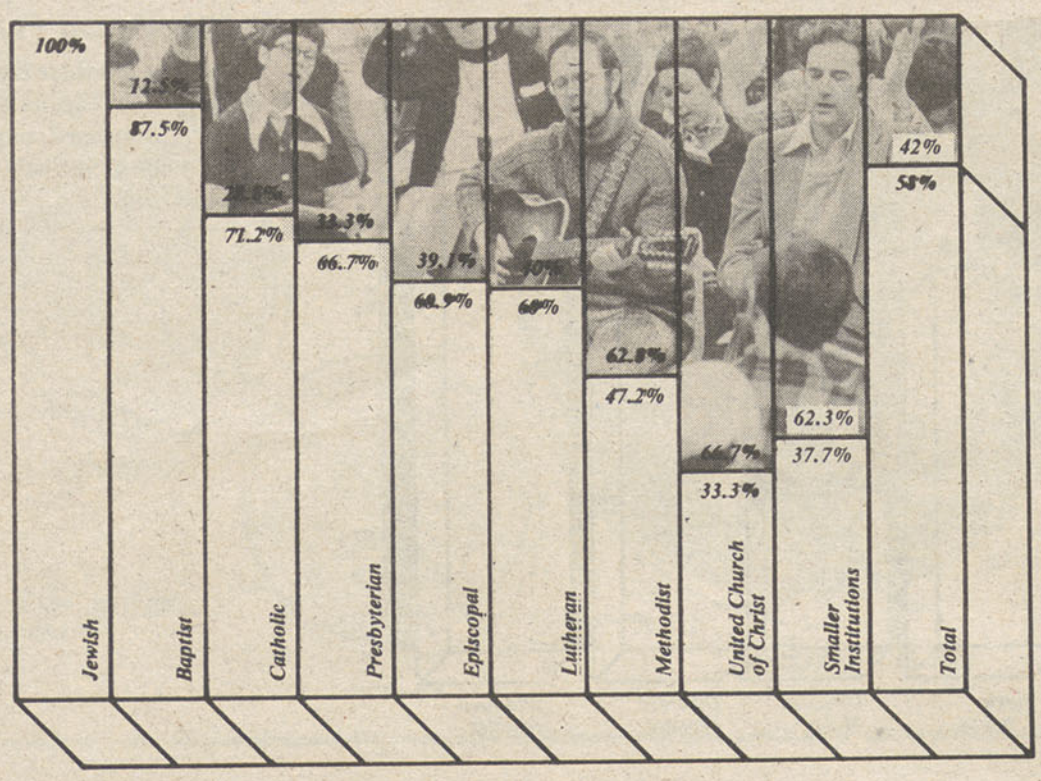
Catholics and Methodists are far more prevalent in Ann Arbor than members of other denominations listed, twenty-three others were mentioned by our respondents, but our sample was too small to make meaningful distinctions in size among them.




### *Percentage Who Follow Their Parents' Affiliation*

It is striking that relatively few of those Ann Arbor adults whose parents belong to mainline Protestant denominations (Presbyterian, Episcopal, Methodist) have followed in their parents' footsteps. Perhaps because of the relative similarity of these three denominations, some of the drop-off can be explained by crossovers between the three.

*Upper photo: Siddha Yoga Dham, 1520 Hill Street. (Peter Yates)*
*Left Photo: Children's Choir, Bethel A.M.E. Church, 900 Plum Street. (John Shultz)*



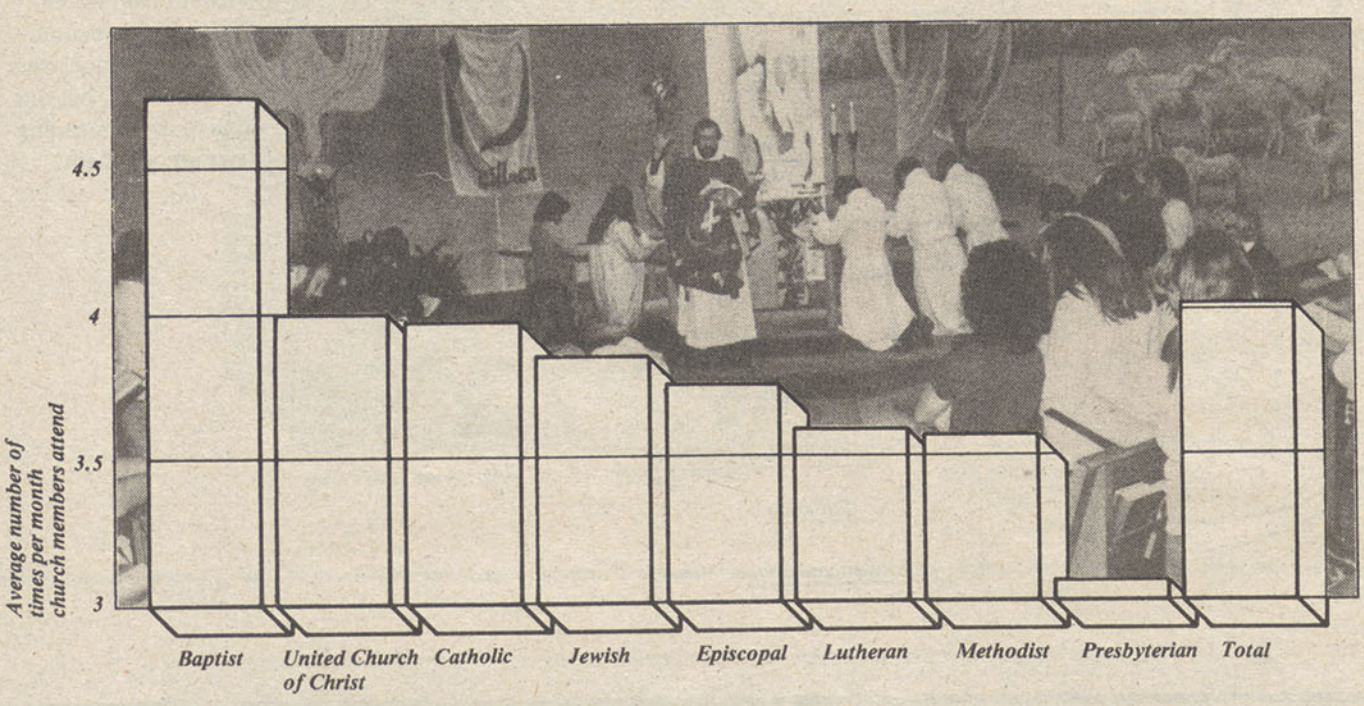

**Traditionals**
*Percentage of churchgoers who followed their parents' denomination.*

**Converts**
*Percentage of churchgoers who did not follow their parents' denomination.*

## *Family Tradition vs. Conversion*

Respondents who said they attend local religious services were asked whether they have remained in their parents' denomination or had joined another faith. No practicing Jews who responded to our survey were converts, not surprising given the traditionally low Judaic emphasis on prosyletizing. At the other extreme, two-thirds of those who attend the United Church of Christ are converts. The small percentage of local Baptist who are converts is surprising, given the denomination's national reputation for vigorous recruiting.

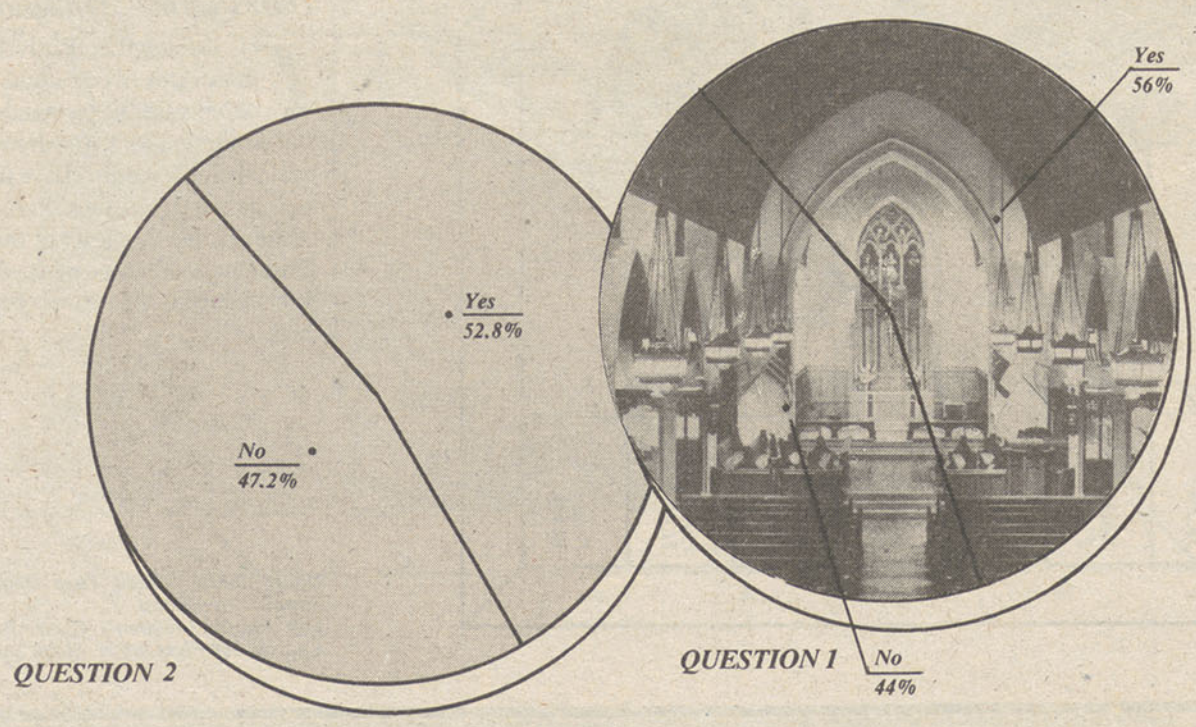
*Left photo: Word of God prayer meeting.*
*Center photo: Divine Shepherd Lutheran Church, 2600 Nixon Road. (John Shultz)*
*Lower photo: St. Andrew's Episcopal Church, 306 North Division Street.*




## *Degree of Attendance by Denomination*

Baptists live up to their reputation for frequent church attendance, turning out for services an average of 4.75 times each month. Presbyterians, on the other hand, averaged 3.2 monthly visits. To some extent, the differences found in this area can be attributed to the number of services a church offers in a given week.

Not included in the graph are the smaller denominations which didn't provide enough for survey response to average. In general, these smaller denominations, which include various fundamentalistic groups have a significantly higher attendance rate than the larger, "establishment" denominations.




## *Non-Participants' Attitudes Toward Religions*

Question 1: Even though you are not attending religious institutions, do you consider yourself a Christian?

Question 2: Even though you are not involved in organized religion, do you still try to make religion part of your life?

One of the most intriguing results of the survey was the small percentage of those who do not consider themselves Christians. Only 21% of the total sample of 250 fit this category. One third of all self-described Christians never attend church.

Question 2 shows that 53% of those who don't attend church still consider themselves religious. This suggests, as well, that only a small minority of Ann Arborites consider themselves non-religious.

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# Churchgoing . . . continued

| Religious Institution | Surveyed Participants | Reported Attendance |
|---|---|---|
| First United Methodist | 19 | 700 |
| St. Thomas (Catholic) | 12 | 2200/2300 |
| St. Francis (Catholic) | 11 | 2200/2800 |
| St. Mary's (Catholic) | 5 | 3000 |
| First United Presbyterian | 5 | 800/900 |
| Beth Israel (Jewish) | 5 | 80/100 |
| Zion Lutheran | 4 | 700 |
| St. Andrew's (Episcopal) | 4 | 500/600 |
| Bethlehem United Church of Christ | 4 | 325 |
| St. Paul's Lutheran | 3 | 550 |
| St. Luke's Lutheran | 3 | 390 |
| Ann Arbor Christian Reformed | 3 | 350 |
| Bethel AME (Methodist) | 3 | 350 |
| Second Baptist | 3 | 275/300 |
| 1st Unitarian | 3 | 150/200 |
| St. Nicholas Greek Orthodox | 2 | 300 |
| Congregational Church | 2 | 275/300 |
| First Baptist | 2 | 250 |
| Westside Methodist | 2 | 235 |
| Ch. of the Seventh Day Adventist | 2 | 150/175 |
| Ch. of Jesus Christ of Latter Day Saints | 2 | 130 |
| Beth Emeth (Jewish) | 2 | 80 |
| Trinity Lutheran | 1 | 400/500 |
| Grace Bible | 1 | 450 |
| Ann Arbor Korean | 1 | 260 |
| 1st Church of Christian Science | 1 | 200 |
| St. Clare's Episcopal | 1 | 200 |
| Westminster Presbyterian | 1 | 250 |
| St. Paul Baptist | 1 | 175/190 |
| University Reformed Church | 1 | 150 |
| Calvary Presbyterian | 1 | 140 |
| Church of the Good Shepherd (United Church of Christ) | 1 | 140 |
| Assembly of God | 1 | 125/130 |
| Memorial Christian | 1 | 85 |
| St. Aidan's Episcopal | 1 | 65/70 |
| Rudrananda Ashram | 1 | 25/35 |

## *Attendance at Specific Churches*

We used two methods to determine the size of congregations at Ann Arbor churches and synagogues. One was on the basis of our survey, which showed, for example, that nineteen of the 250 people we contacted belong to the First Methodist Church. The other method was to call the churches and ask what the attendance is at a typical fall service. (At churches like First Methodist, which have more than one service on Sunday morning, the total attendance was used.) What we found was a striking discrepancy between the two measures. While about 2,200 people attend St. Thomas every Sunday compared to 600 at First Methodist, seven more of those surveyed said they belonged to First Methodist than to St. Thomas. This inconsistency continues throughout the list, with churches like First Unitarian, Beth Israel, and Bethlehem Church of Christ having a higher survey response rate than actual attendance would suggest.

There may be several explanations for these discrepancies:

- The Catholic churches have unusually high attendance rates because their doctrine considers deliberate non-attendance to be a sin.
- Other churches place less theological emphasis on attendance.
- Some churches may draw much more heavily from out of town than others. The *Observer* survey consisted only of Ann Arborites.
- Student participation: because our survey didn't include students, churches with heavy U-M student participation (for example, St. Mary's) will show a heavier rate of attendance than survey rate.
- Preaching and music: those churches which currently have either a strong preaching or music program may well attract a larger percent of the total congregation than those churches which are weak in these areas. First Presbyterian, for example, is said to have a higher attendance since a new minister with a popular preaching style arrived.
- Participants from an additional forty-odd local congregations did not register in our survey. They included groups such as the Church of the Nazarene, the Society of Friends, Jehovah's Witnesses, the Bah'ai Fellowship, New Hope Baptist Church, and the Salvation Army.

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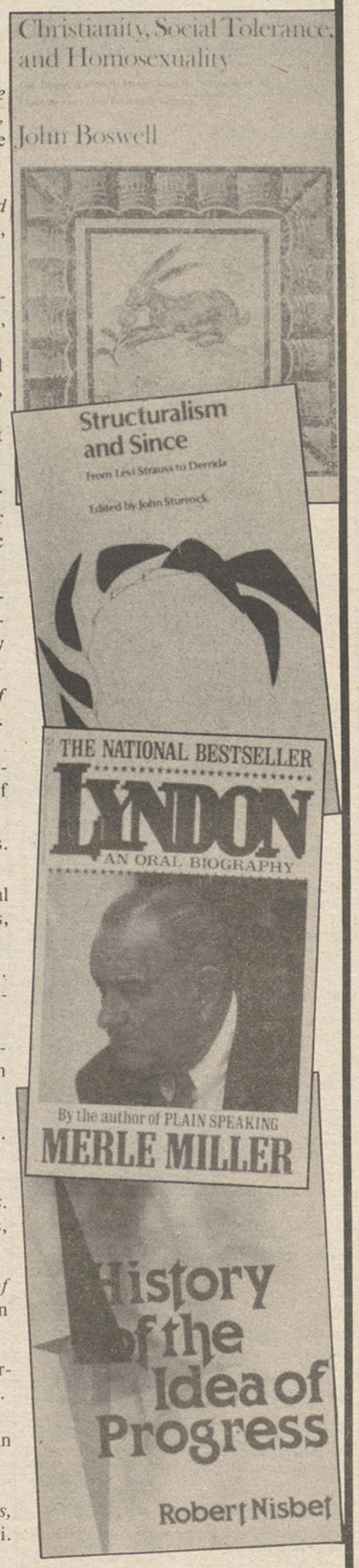


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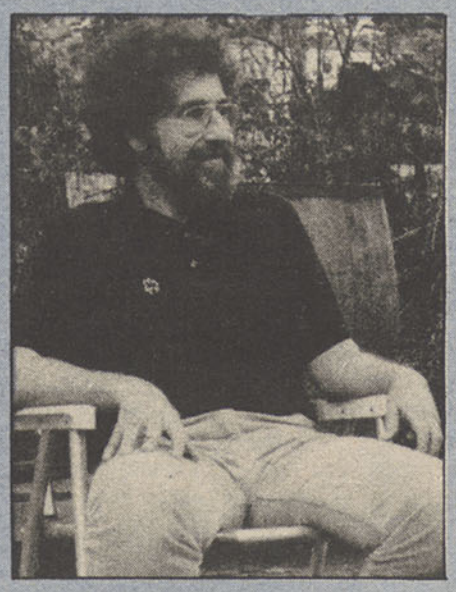
# The Battling Kaimowitzes



OAKLEY WINTER

**When they came to town a decade ago, no one foresaw the many controversies they would fuel. Now well into middle age, they are still fighting for left-wing causes and infuriating people in the process.**

By Oakley Winter

At a time when the tide of social reform has ebbed, lawyer-activist Gabe Kaimowitz looks back on the good old days of the recent past and laments, "Be and I have failed. The Eighties are a massive loss." So great a loss, he adds, that to find another agreeable niche he might have to go farther than New York City, where he now works for the Puerto Rican Legal Defense Fund. "If this country keeps going as it is," he says dramatically, "I may have to leave it."

That move could make life more palatable for Gabe Kaimowitz and certainly less difficult for institutions like the Ann Arbor school system, which as of June had spent over $250,000 to fight his Black English suit. Another Kaimowitz suit that cost well over forty-five thousand dollars was decided against the couple in late October. It charged that the schools failed to hire Be as a teacher because her husband was the attorney who won the Black English case against them.

While Gabe works in New York, Be remains in Ann Arbor, waitressing at the Old Town Bar, serving on the American Civil Liberties Union and Co-op Society boards, and, ironically, working as a popular substitute teacher. Though it is rumored that the Kaimowitzes have separated, both deny it. Be says, "The only way that a divorce would happen would be if either of us wanted to remarry. Speaking for myself, I can't imagine it." She mentions getting letters from Gabe "every couple days," and every few weeks she welcomes him home to their spacious house on Washtenaw Avenue, until recently run by the Kaimowitzes as a collective. The collective idea, Gabe says, is an anachronism today.

The current status of the Kaimowitz marriage may prove Be right when she says Gabe has always been a "mover" and she a "nester." She pressured him to stay in Ann Arbor until their two children, David and Beth, were out of high school. It was the end of Gabe's association with the Michigan arm of the Legal Service Corporation (LSC), an agency founded to give legal assistance to the poor under LBJ's Great Society, that precipitated his move back east. Not all of the agency's attorneys had supported Gabe and his predilection for class action suits even during the Sixties. He claims the agency finally created conditions so intolerable that he was squeezed out and since then has been denied employment at other arms of the LSC. Characteristically, he has filed suit. The charge: age discrimination.

Gabe agrees with Be's assessment that he's a "mover" and notes that she's somewhat of the same kind, too—that while in her Ann Arbor nest, she changes jobs frequently. "She's even more idealistic than I am," Gabe says. "Wherever Be goes, she finds a cause. A Border's Book Store cause (where she once was a floor manager), an Old Town Bar cause —whatever. When she no longer has power, she leaves." Be says "power" is not the right word. More accurately, she states, she leaves a place when she can no longer be effective.

The person who first led Be and Gabe to Ann Arbor was their son, David. At age ten, with a bankroll of fifty dollars and a few Ann Arbor contacts—both given to him by Weathermen in Greenwich Village—David ran away and ended up here in the spring of 1970. He had spent that school year battling school authorities who were, his parents now say, racist and elitist. The battle broke out when David was separated from his best friend, a black student, and placed in a newly created class for gifted children. Gabe, a product of the highly selective Bronx High School of Science, was in favor of the advancement. Be, thought by some to be "the brightest girl" in Pascagoula, Mississippi, acknowledged the advantages of a mainstream education but thought Gabe knew New York City schools better. She supported David's move into the gifted classroom.

Both say they came to feel, however, that the class was a form of elitist segregation. David's friend, who was caught up in the Black Power struggle of the time, saw it the same way and responded by beating up his former pal and calling him "Jew-boy." That, in turn, got both boys in trouble with the school authorities. David, who wanted to avoid the beatings, became a truant. The black student was disciplined for name-calling and later, ironically, went running to Gabe to defend him.

The Kaimowitzes regretted having advised David to "stay in there and fight." Today Gabe asks, "Why should any kid hang around and get his brains knocked out? If the schools aren't safe, I say, get out." So the parents began to make excuses for David, Be says. When the schools called because he was absent, we'd say he was visiting my folks in Nashville." Evidently school authorities weren't fooled. They threatened to charge Be and Gabe with being unfit parents. It was then that David left home. But, his parents note, he did it very carefully, very considerately. He called them all along the way, wary of giving away his whereabouts, but letting them know he was okay. As for David's fifty dollars, that was spent quickly. He hung out at P.J.'s, which at the time dispensed ice cream in Nickels Arcade on State Street, and soon made a raft of friends by being big-handed with cones. Finally, during one of his phone checks with his parents, he said yes when Be and Gabe asked if they might visit him.

Eventually Gabe was able to move from New York to Ann Arbor. His government employer, the Legal Services Corporation, made him a Reginald Heber Smith Fellow in Detroit. His job was to give legal assistance to the poor, individually and in class action suits. The family found a house for rent around the corner from where they now live on Washtenaw. Soon afterward, Be's nesting instinct began to take over, and daughter Beth also wanted to establish roots. She didn't want to change schools anymore. so the family started looking for a permanent home nearby. Collective living had been in the back of their minds, and when they found the large, old house on Washtenaw for sale, they decided to buy it. They divided the rooms among like-minded friends, determining the individual rents by the amount of space each person occupied. Food costs and housekeeping tasks were divided among all. *(more)*

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David, who by this time was thoroughly radicalized, found a new friend, Sonia Yaco, at Tappan Junior High School. Together they organized an anti-Vietnam War rally in the auditorium without official school consent. At one point in the hubbub, David tangled with a counselor. The administration called both Be Kaimowitz and Rosemary Yaco, Sonia's mother, to help them "straighten things out." Gabe Kaimowitz, maintaining that the staff member had roughed up his son, filed suit. Eventually the case fizzled out. Today, no one on either side seems to remember clearly the when or how of the incident.

At home on Washtenaw, the Kaimowitz family was united. When Gabe's fellowship was over, the Legal Services Corporation found a permanent spot for him with its Michigan arm. The attic had begun to hum with the sound of the Youth Liberation Press, founded by Keith Hefner, then a student at Pioneer High School and now a printer of activist literature in Brooklyn. One teacher at Huron High School recalls of that time: "The faculty spent countless hours trying to decide how to handle underground literature. On the one hand, we wanted to be sensitive to freedom of the press and on the other, to our own need for order to keep classes going. Paul Meyers, the principal, said to me once, 'If only some of these kids realized what a problem it is just to keep a lid on this building every day.' We usually wound up trying to strike some compromise, that is, permitting the distribution, but within boundaries." Another teacher threw up his hands and refused to comment when asked about a hassle with the Kaimowitzes during this period. "I never ever want to hear their name again. They're the low point of my career."

Gabe credits Bruce McPherson, the liberal and controversial former superintendent of Ann Arbor Public Schools, for coming up with a way to offer students like David an alternative education, such as at Community High School. David, Gabe now boasts, was "the only one" who saw Community High School for what it was: a place to siphon off the student critics of the system. However, many people involved say that perception was widespread at the time.

Beth followed her brother to CHS, and there were no more suits against the public schools inspired by the Kaimowitz offspring. Beth, now twenty, has completed two years at Yale and is studying history and languages at the University of Michigan. Both she and David are active in Latin American liberation support groups. David, twenty-two, holds a BA from the University of California at Berkeley and is a doctoral candidate at the University of Wisconsin, studying agricultural economics. He lives with Francisca Rodriguez and their three-year-old daughter, Eliana. His social zeal has shifted from youth liberation to land reform, especially in Nicaragua.

"I see my kids as the wave of the future—the ideals going on," Gabe says. "I'm optimistic about the long-range outlook. These things move in cycles. It'll happen again."

## Gabe Strikes Again!

**It was supposed to be the crowning moment of Ed Koch's political career. Running as a fusion candidate, New York's popular Democratic mayor had been expected to score a political first last week by capturing both the Democratic and Republican nominations in his bid for re-election. But 33 hours before the polls were to open, a Federal court ruled that New York City had run afoul of the 1965 Voting Rights Act when it drew up new city council district lines—and, in an extraordinary judicial measure, the court postponed the election. Informed of the decision as he was finishing dinner at a Brooklyn steakhouse, the usually unflappable mayor gulped, "I'm glad we got the news after we ate."**

**Koch had reason to lose his appetite. The ruling, upheld the next day in a dramatic last-moment decision by the U.S. Supreme Court, left New York City politics in chaos and voters in confusion. But black and Hispanic groups that filed the original suits against the city were delighted—both for themselves and for minorities with similar complaints elsewhere in the nation. "This is the clearest message yet," said Gabe Kaimowitz, a lawyer for the plaintiffs, "that the Voting Rights Act applies not only to the South but to Northern areas such as New York City."**

*—from Newsweek, September 21, 1981*

The Kaimowitzes' activities represent their strong belief in the right to have choices and to be able to choose. The same argument is at stake whether Gabe is protesting that certain inmates of Marquette Prison have been coerced rather than themselves volunteering for experimental psycho-surgery, debating whether Gary Gilmore really wanted to die or was merely refusing to participate in his appeals, or insisting that students shouldn't be forced to attend school if they don't want to.

To those who believe children can grow out of all kinds of conditions, Gabe Kaimowitz asserts that no child makes it out of a true ghetto. "I could say I made it up from the ghetto, but to say I was poor would be a lie. To begin with, I was an only child—a very conscious choice on the part of my parents—and whatever Gabe wanted or needed, they saw that he got it." The critical element, again, is not having money, but choice.

The heart of the Black English case was not language, but "economic education," Gabe explains. When Be taught in Brooklyn, he points out, "half her kids hadn't even been in Manhattan. The same thing could be said about those black kids living on Green Road. They go from Green Road to King School and don't know the first thing about the rest of Ann Arbor. When they get to King School, which serves upper-middle-class kids, they're told they have the same choices as anyone else. That's not true. They haven't the background to take advantage of the choices available. In effect they have no choices."

Be likes to ask young people, "What were you expected to be?" "If I want to know something about a person I've met," she says, "I like to ask that. The answer tells a lot." When that question is asked of Be, she smiles and says, "The president of Hadassah." The fact that her parents were active Zionists and she the only Jewish child in their Mississippi town made them a distinct minority. Her parents wanted her to become a part of the Jewish establishment.

Though Be and Gabe protested, their parents gave them a formal wedding in 1956. Gabe was in the army and about to be shipped to Hawaii. He had recently graduated from the University of Wisconsin with a degree in journalism. In Honolulu he wrote stories for army newspapers while Be took her bachelor's in English at the University of Hawaii. After two years in the service, Gabe, then twenty-three, spent two more years in Decatur, Illinois, with the Lindsay-Schwab Newspapers. The next two years he spent with Scripps-Howard in New York, covering the United Nations. Then both he and Be had a fling with the *Stratford News* in Connecticut—Gabe as managing editor, Be as a columnist on housewife humor. That was followed by Gabe's working as a free-lance fiction writer. The next two years he spent with *Television Age* magazine.

They were now almost in the midst of the Sixties, and Gabe, seeking an "activist tool," decided to study law at New York University. In the summer of '64 he and Be were activists in New Orleans. Be did research for the Congress for Racial Equality and Gabe served on the legal staff of the Lawyers' Civil Defense Committee. The following summer they taught English at Bishop College in Dallas, Texas, in a program sponsored by Yale University at southern black colleges.

During his law school days, Gabe earned money by working for *Current* magazine, which he describes as "an intellectual *Reader's Digest*." Be earned her MA in English at Sarah Lawrence. Her minor thesis was "Black Students, White Teacher." After graduating from NYU, Gabe joined the Legal Services Corporation. David's school battle ensued shortly thereafter.

Today, sitting in the backyard of their home during one of Gabe's weekends in Ann Arbor, the Kaimowitzes might pass for brother and sister as easily as husband and wife. Both are trim in middle age. Both have long dark hair sprinkled with gray. Both choose comfort over style in dress. Even their wire-rimmed glasses match. Both are highly verbal. Both show social graces. And both have a hard time letting the facts of their lives speak for themselves. They are quick-witted and offer not only facts but elaborate interpretation. Gabe, to sum up his activities, opines that he's been trying to get people to look behind facts for truth. "I guess my role has been to try to keep people honest." □

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# the INDIANS of Washtenaw County

***For 11,000 years the area's earliest residents were able to adapt to dramatic shifts in climate. But within two decades after the white settlers' arrival, their culture had vanished with barely a trace.***

*By John Hinchey with Grace Shackman*

Indians had been living in the area that is now Washtenaw County for over eleven thousand years before a French trader named Gabriel Godfroy established the first Indian trading post in 1809, and laid the groundwork for the first European settlement in what is now Ypsilanti. Located on the west bank of the Huron River at the intersection of several Indian trails, the post was known simply as "Godfroy's on the Potawatomie Trail." The Ojibwa (Chippewa), Ottawa, and Hurons all had some claim to this territory, but the principal claimants were the Potawatomie, then at the height of their tribal and territorial growth. They inhabited vast tracts of land in what is now Wisconsin, Illinois,Indiana, Ohio, and Michigan.

The Indians had a communal concept of land use. When the tribes signed the Treaty of Detroit in 1807, which ceded most of southeastern Michigan to the U.S. in return for $10,000, they thought they were agreeing to share the land with the settlers; but as more settlers moved in to the territory and sharing seemed unlikely, the Indians voluntarily started to move away. They removed all their permanent villages shortly after the 1816 government land survey. By 1820, Godfroy had to move his post farther west to stay in contact with the Indians.

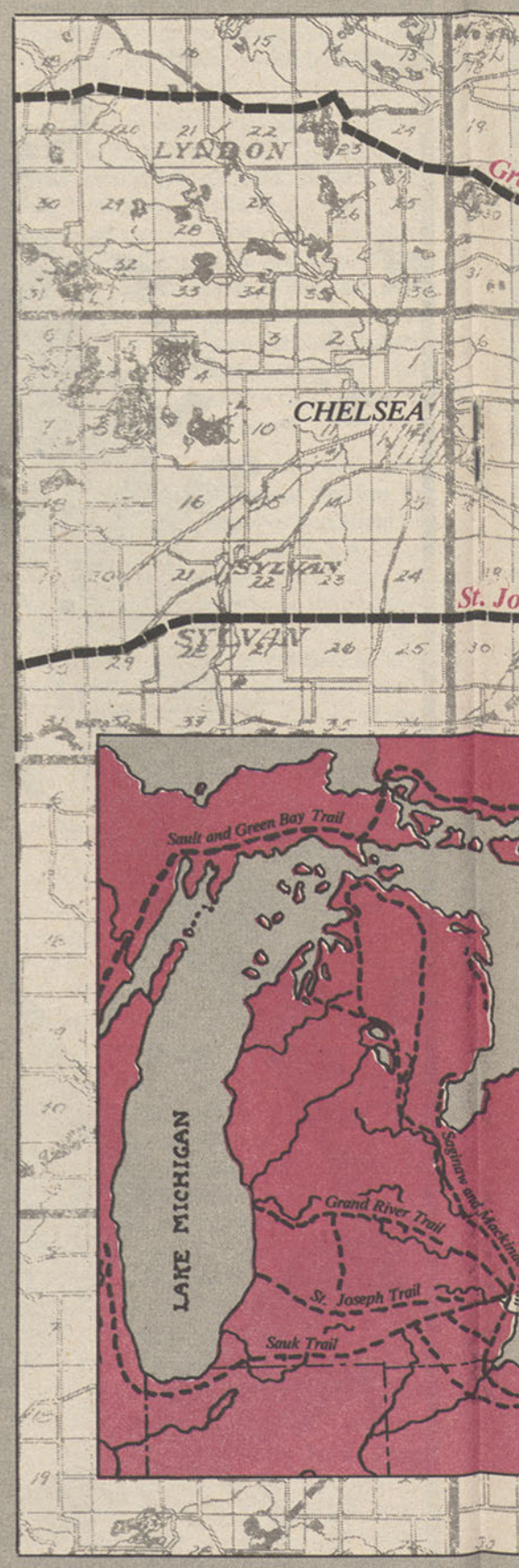
Washtenaw County was surveyed in 1822. The first settlements were established in 1823 at Woodruff's Grove, a mile southeast of Godfroy's, and in 1824 at Ann Arbor. In 1825, a group led by Judge Augustus Woodward of Detroit bought Godfroy's land and planned the village of Ypsilanti. When settlers arrived in Washtenaw over the next few years, the Indians were still numerous, but they were either remnant groups—an occasional hunting party or seasonal camp drawn to the white settlements by the prospect of trade—or individual Indians seeking shelter, food, or whiskey. The early settlers' most common reference to Indians has to do with large groups from the west moving through the county on their annual treks to Fort Malden in Ontario to receive their annuities from the British for service in the War of 1812.

The early settlers benefited from the Indians' presence. When John Allen and Elisha Rumsey left Detroit to found Ann Arbor, they followed the Sauk Indian Trail (US–12 today). They traded with the Indians for enough food so that a long trek back to Detroit for provisions was unnecessary. Still, they saw the Indians chiefly as hostiles to be pacified rather than as neighbors whose friendship should be cultivated. There is no record of Indian hostility in these years, but according to a county history included in Everts' and Stewart's 1874 *Combination Atlas Map of Washtenaw County*, Indians were "troublesome." Major Benjamin Woodruff, one of the original settlers of Woodruff's Grove, had consulted the illustrious Governor Lewis Cass about this problem. Cass, who consistently portrayed himself as the Indians' chief benefactor when negotiating with them, advised Woodruff to "tie up the offenders and whip them" if they "misbehaved." This advice was followed the next time the Indians made trouble (the nature of the offense is not specified), and it is said "from that time onward no trouble was experienced with their red neighbors."

Even though the local Indians were not hostile, most early settlers anticipated hostilities, and this colored their perception of the Indians. Except when they came to trade, the Indians' persistent efforts to establish friendly relations with their white neighbors were rebuffed and regarded as a nuisance. The ethic of sharing is a central principle of almost all Indian cultures, and this principle encompasses all things, including goods, shelter, and food. Few white settlers, here and elsewhere, bothered to avail themselves of Indians' generosity. One who did was the Eastern journalist Charles Hoffmann. His letters about a trip to Michigan in 1833 were published with the title *A Winter in the West*. Hoffman so impressed the Ottawa chief whose camp near Saline he often visited that he was invited to join the tribe and take the chief's sister as his wife. The Indians, for their part, were not at all shy about seeking a meal or a night's shelter from neighboring whites when they needed it. These overtures frequently roused a settler's hostility, especially when the husband was not home. According to Mary H. Clark's "Pioneer Mothers of Michigan," which appeared in *Godey's Ladies' Book* in 1852, when Indians showed up at the home of the famous Ann Rumsey, wife of Elisha Rumsey, she assumed a stern and commanding air, flourished a broom at them, and bade them begone. An account in Chapman's 1881 *History of Washtenaw County* tells how a Mrs. Dillon of Ann Arbor repeatedly ordered an Indian away but finally yielded to his requests for food by giving him a piece of bread and butter. Something aroused the Indian's suspicions, and when Mrs. Dillon refused to taste the bread herself, the Indian threw the bread on the ground and departed. The Indian's suspicions were most likely ungrounded, but it is not hard to see how Mrs. Dillon's manner led the Indian to suspect her.

Sometimes the white settlers did offer hospitality to the Indians. Ira Seymour settled in southern Webster township in 1827, and his son, C. B. Seymour, recalls his father's expert handling of the Indians in a memoir included in the *Michigan Pioneer Collections.*

> My father's kindness and great firmness controlled them from the first. If they came to his house hungry, he always gave them food. If they came and wanted shelter, he always found accommodations for them if possible. They knew it and appreciated it. I have many times seen, on a cold stormy night, as many Indians sleeping on our kitchen floor as could pack themselves into the room. You can well understand that there was much that was far from being pleasant at such times; but my father was a humane gentleman, ever ready to show kindness to anyone in need, and this feeling of friendship on




### *Indian artifacts found in Ann Arbor*

***Bows and arrows were a fairly late Indian invention. Many triangular-shaped pieces of stone found in the Ann Arbor area look like arrowheads but were actually tools used for piercing or chopping. They were made of chert, a stone which lends itself to this kind of shaping and is plentiful here, thanks to the last glacier. Some local artifacts are made of superior types of chert from Illinois, Indiana, Ohio, and the Niagara area. This means that the prehistoric Indians living here must have traveled or traded fairly far from home. G.S.***

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Island Lake Rd.
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Dexter-Ann Arbor Rd.
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## INDIAN TRAILS IN WASHTENAW COUNTY

*These trails, compiled by W.B. Hinsdale, were noted by surveyors of the Michigan Territory in the early nineteenth century. No one knows how old the trails are.*

### When Okemos came to town

*Okemos, the nephew of Chief Pontiac, used to make regular visits to Ann Arbor riding grandly on a horse followed by a long train of squaws and ponies. He would be laden with game and sugar, which he would trade for traps and edibles. Ann Arbor women would let him smoke by their fires because they could get venison and cranberries directly from him, saving themselves a trip to the market. Although Okemos had a reputation of being terrible in battle, they reported that he was gentle with children.*

### Pastor Schmid's descriptions of Indians

*In 1834, Pastor Friedrich Schmid of Scio Township's Bethlehem Church saw the Indians camped at the mouth of the Huron River. He was impressed with their boats hollowed out of trees and equipped with homemade sails. Schmid's letters to his superiors in Basel, Switzerland are filled with references to the Indians. Schmid noticed how straight the Indians walked. He hypothesized that this was because they were bound tightly on a board when papooses. G.S.*

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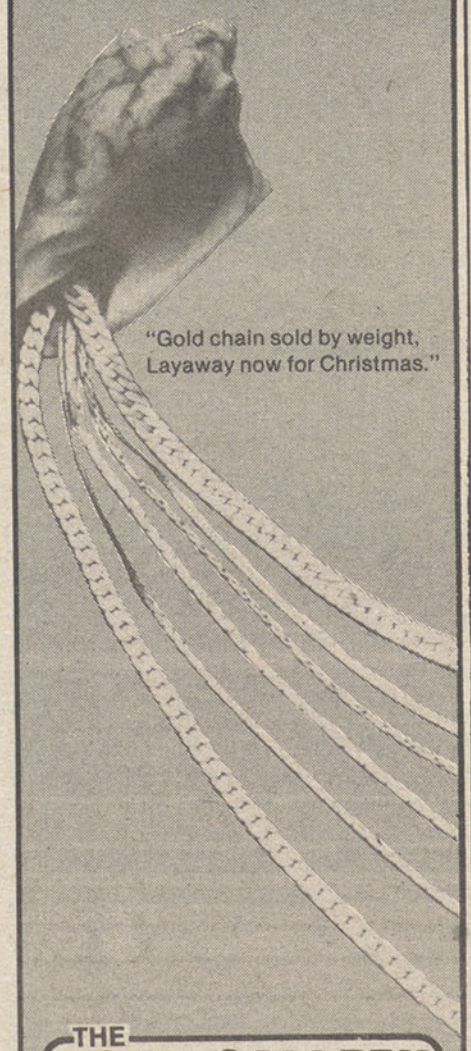


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the part of the Indians was no slight addition to the feelings of security which we all shared.

Clearly, the white settlers did not get to know the Indians as well as they might have, although there was little left to get to know even when they arrived. The steady Indian migration away from the area continued as more white settlers arrived, and in the mid 1830s the U.S. began enforcing in earnest the Indian Removal Act of 1830. By 1840, the Indians were all but completely departed from the county. Most Michigan Indians were allowed to return to their tribes' territorial centers in northern Michigan and in Canada, but the Potawatomie territory, in the Kalamazoo area, lay squarely along the settlers' main route through Indiana and Illinois, and they were ordered to remove to Kansas. Less than half the Potawatomie moved west by 1837, and those who had were discouraged by the unsuitability of the Kansas plains to their semi-nomadic life of hunting, fishing, and farming. Many secretly returned to their homelands, where their people were living at subsistence level in small clan-villages that had to keep constantly on the move to avoid detection by settlers. In 1840, the U.S. finally gathered the remaining Potawatomie together and escorted them on a "force march" to Kansas. Many were killed attempting to escape, but many did get away. Between 1837 and 1845 large numbers of Potawatomie migrated to western Ontario, to northern Michigan, and to Walpole Island on the Canadian side of Lake St. Clair, where they were welcomed by Ojibwa living on a reservation granted to them by the British. A few Potawatomie managed to make their way back to Michigan from Kansas, and, with the unexpected help of local white settlers, bought land near Athens in Calhoun County. The small 120-acre reserve is still held in trust for the Potawatomie by the state of Michigan. The Canadian reservation on Walpole Island also remains, with a sizable Potawatomie population today. There are now four Indian reservations in Michigan, three in the Upper Peninsula and one a few miles east of Mount Pleasant.

The history of the Michigan Indian tribes is far from complete but the history of Indian communities in Washtenaw County has been closed for almost 150 years. It is a story about which we know very little. Most of what we do know has been discovered by archaeologists. Most of the archaeological information on Washtenaw County comes from accidental finds by road crews and farmers. The last intensive work done in Washtenaw County was a survey in 1976 of the River Raisin in Pittsfield Township. The richest archaeological sites for exploration lie in other areas in the state. Since most artifacts of Indian life are found within two inches of the surface of the ground, there is little chance of finding much in a highly developed area like Ann Arbor. Most of the Indian artifacts found in Ann Arbor are chert projectile points, along with a smaller number of chert flakes, stone tools, pottery fragments, fire-cracked rocks from ancient hearths, bone remains, and even squash seeds. Because of the haphazard manner by which materials have been collected from Ann Arbor sites, their archaeological value is limited. Farmers who collected artifacts over a period of decades recorded little about the geological context of the materials and their spatial relation to each other and the rest of the site. An understanding of the prehistoric Indians of this area depends almost entirely upon the way findings here conform to what archaeologists have learned about Indians in other parts of Michigan and throughout the Great Lakes area.

Archaeologists are fairly confident that they understand certain basic features of Indian prehistory in Michigan.

*The Potawatomie village on the Huron, near today's Barton Pond, could have looked like this diorama at the U-M Exhibit Museum. It portrays women husking corn and cutting pumpkins into rings to be dried, while the men look over their tools and hunting implements. Exact details of the villagers' clothing and shelter cannot be known; the bark houses and leather garments depicted here were typical in Michigan.*

### *Worries and fears*

***In 1827, several hundred Indians arrived in Ann Arbor and occupied three camps nearly surrounding the village. Rumors flew that they were on the warpath and intended to burn the houses and scalp the inhabitants. However, they left peacefully the next day. It was later learned that several tribes had run into each other on thier way home from Fort Malden, Ontario, where they had gone to get their annual payment for fighting in the War of 1812.***

***In 1833, an Ann Arbor newspaper reported that three thousand Indians stayed on the Hiscock farm [on the near northwest side of town] on their way to Fort Malden. This time the anxiety of the local residents was further aroused by a group of boys who dressed and bedaubed themselves as Indians and came into town with war whoops and chilling yells. Those not in on the joke were terrified, and the boys would have been in real trouble if their mothers had not protected them. G.S.***

They believe that Indians arrived here soon after the retreat of the last glaciers nearly 12,000 years ago. They soon developed a diverse economy of hunting, fishing, and gathering, constantly adapting to changing climatic conditions. The climate did not stabilize until some time after 3500 B.C., when an essentially modern environment was formed. Cultivated crops—that archaeologists call "cultigens"—first appear in Michigan around 600 B.C. At first, the principle crop was squash. Beans and corn appeared much later. Not until the "Late Woodland" period (500—1600 A.D.) did cultigens begin to play a decisive role in the Indian economy and affect settlement systems and social organizations.

Indian life flourished in this period, abetted by a warm, moist climatic period that lasted from 800 to 1300 A.D. During this period, different groups of Michigan Indians got along well with each other. Each had its own niche in the region. The Indians of central Michigan were traders who lived in agricultural villages; their trading patterns with their hunting and fishing neighbors to the north and their hunting and farming neighbors to the south enabled each group to acquire desirable products from another's area (fur, for instance, or corn) in a peaceful manner.

The large populations and thriving economies in this period were in large part invigorated by the then-flourishing Mississippian culture centered near St. Louis, Missouri. Michigan Indians were probably influenced by the population centers of this culture and appear to have carried on extensive trade with them. In fact, archaeologists believe that one of the principal reasons for the quick success of the European fur trade was that it superimposed itself on already existing Indian trade systems. Just as early historic exchanges typically went from Ojibwa to Ottawa to Huron to the French, so in prehistoric times did Upper Peninsula furs go to Indians in southern Michigan for corn, and then to Mississippian Indians for ornamental collars made of shells or for shell-tempered pottery.

This cultural network broke down with the return of cooler, drier conditions around 1300 A.D. which reduced

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tremendously the agricultural productivity of northern Indians. Populations in northern areas dramatically decreased as a result. Trade revived a bit with the return of a warmer climate between 1450 and 1550 A.D. but broke down again with the onset of what has been called the "Little Ice Age," which lasted from 1550 until 1880 A.D. Farming peoples of southern Michigan moved south into Ohio, where winters were milder. The trading tribes in the middle of the state moved eastward into Canada, and the hunters of the north, no longer attracted by much demand for their furs and skins, moved to the more abundant hunting grounds in Central Canada. Except for southwestern Michigan, the entire state became mostly a buffer zone between large Indian groups, visited by hunting and fishing parties of many tribes, but serving as homeland for none. Michigan's most notable archaeological feature of the centuries just before the Europeans' arrival in the early seventeenth century is the high density of burial sites. James Fitting writes in *The Archaeology of Michigan*, "Very likely the people had base villages somewhere else. . . .Southeastern Michigan seems to have been a place where people went to die or were taken to be buried rather than a place where they lived. . . .At several [archaeological sites] there are more people than pots."

When the first French explorers and traders arrived on Michigan's Great Lakes shores in the 1620s, they encountered members of four tribes: the Ojibwa or Chippewa, the Ottawa, and Potawatomie (all members of the Algonquin language group), and the Hurons, who were Iroquois.

The Potawatomie were centered on the western shore of Lake Michigan in the early historic period, but in the late seventeenth century they began moving into southwestern Michigan along the St. Joseph River, where they displaced the Miami. In summer, the women grew beans, peas, squash, tobacco, melons, and corn, while the men hunted near the villages. In winter, the entire village would relocate to new territory for hunting.

The Indian population of southeastern Michigan increased greatly in 1701 when Cadillac (Antoine Laumet) established a fort at Detroit as part of the French strategy to prevent the Indian trade from falling into the hands of the English. Cadillac urged all four major Michigan tribes to move to Detroit, both to serve as allies against the English and to exploit the hunting resources of southern Michigan. By 1703 all four tribes had set up villages near the fort at Detroit.

These settlements at Detroit were a major influence on the Indian presence in Washtenaw County in the century before John Allen established his tavern at the corner of what is now Main and Huron. The Potawatomie migrated into the territory which lay between their villages on the St. Joseph and their new village in Detroit, and they became the predominant tribe in Washtenaw County. The Hurons established their tribal center in the area around Detroit, extending into Ypsilanti, where they maintained a village. The Chippewa and Ottawa maintained their tribal centers in northern Michigan, but like all the other so-called "Detroit Indians," they seem to have used the regions west of Detroit as hunting grounds. The Ojibwa called the area "wash-ten-ong" or "the place beyond."

### *Trading with Indians in 1830*

***In a letter written in 1830, Ann Arborite Lucy Morgan says "wild natives of the forest in savage costumes" passed her house every day and that they traded sugar, venison, cranberries, deerskin, and a kind of matting made of reeds, in return for whiskey and gaudy colored clothes. Other pioneer accounts add maple sugar, nuts, furs, baskets, corn, and wild turkeys to the list of products traded. In return, they say, the Indians got "gee gaws," dry goods, and fire water.***

***Most of the Indians preferred to trade at Daniel Brown's store Main Street. Brown sold dried fruit and other groceries he brought from the East plus tobacco and general merchandise. Indians brought him their choicest supplies of wild honey, furs, and cranberries, which Brown would ship to New York where they sold at fancy prices. G.S.***

We know very little about the mode of life of the Washtenaw County Indians in these years between 1701 and the early nineteenth century, since their way of life was rapidly changing through contact with the whites. This process had begun even before many of these tribes had ever encountered Europeans. European diseases to which the Indians lacked immunity, especially smallpox, spread well ahead of the wave of settlers. Some tribes, like the Ojibwa, acquired and became dependent on the white man's metal knives and pots and vermilion before ever having direct contact with a white trader. The Michigan Indians' involvement in the fur trade and in European wars profoundly disrupted the economic and social balance of their cultures in ways we can only guess at. The disruptions need not have been destructive. The Indians had been adapting and re-adapting to changing conditions and opportunities ever since they arrived in Michigan, but they never did get the chance to assimilate and respond to these new conditions on their own terms.

By the time the first white settlers arrived in Washtenaw County, the local Indians were in the last stages of losing the struggle to find some ground upon which they could begin to build a future for themselves in a rapidly changing world.

For their part, most of Washtenaw County's early settlers seem to have re-

garded it as inevitable and best that the Indians would simply disappear. Indians figure in early accounts chiefly as a nuisance to be controlled or as a curious diversion. We know that Indians frequently got drunk on whiskey they had traded for. We know that Pontiac's nephew Okemos used to frequent Daniel Brown's store on Main Street until he played a prank on one of Brown's clerks, which made him an unwelcome customer. Thereafter he took his business to Edward Clark's rival store on the other side of Main Street. We know that Clark's sister, Lucy Ann Chapin, owned the first piano west of Detroit and that Potawatomies used to gather almost daily at her home on 17 South Main Street (about where Goodyear's is today) to listen outside the window and dance as she played. But apart from the fragmentary glimpses contained in anecdotes like these, we don't know very much.

One of the few early settlers who regarded the local Indians with sympathy and persistent curiosity was the Reverend Friedrich Schmid, the founding pastor of Ann Arbor's Bethlehem Church, the first German-language church in Michigan. Upon graduating from the Evangelical Missionary Institute of Basel, Switzerland, the young Schmid had hoped for an assignment to work among primitive peoples, in South America, perhaps. Instead, he was sent to minister to Michigan's stolid German immigrants. Schmid arrived in Ann Arbor in 1833. His letters to his superiors in Basel are filled with references to the Indians.

### *Okemos's joke*

*Okemos was fond of Main Street merchant Daniel Brown and called him "Tishiquie," which meant "long legs." When Okemos was in town, he used to sleep on the floor of Brown's store. This pleasant relationship ended when Okemos played a trick on one of Brown's clerks. He confided that he knew where gold was and led the clerk on a wild-goose chase to find it. the poor clerk got lost in the woods, although he eventually found his way back to Ann Arbor. But Okemos was too embarrassed ever to go to Brown's store again.*

*Okemos then transferred his trade to Edward Clark's rival store, which was on the other side of Main Street. Edward Clark also replaced Brown in Okemos's affections, eventually becoming the Indian's adopted son and learning to speak the Potawatomie language. G.S.*

Schmid admired the Indians' ability to eat heartily when food was available and live on little when it was not, and to sleep wherever they could lay a blanket. He also marveled at their skill at archery. He understood their attachment to the land and pitied them for being driven from one place to another. When the first Bethlehem Church was built, he noted

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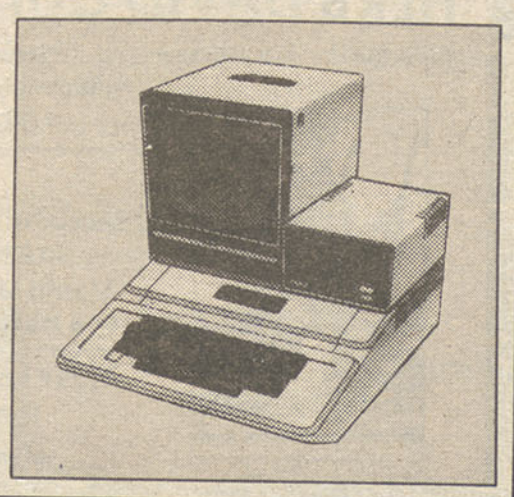

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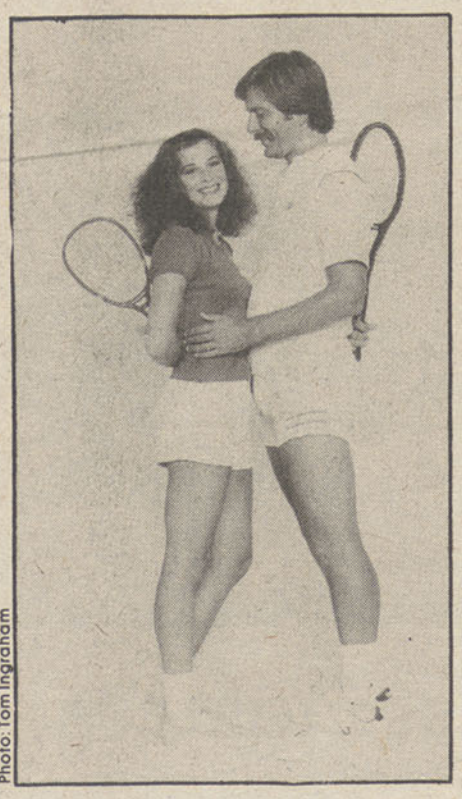

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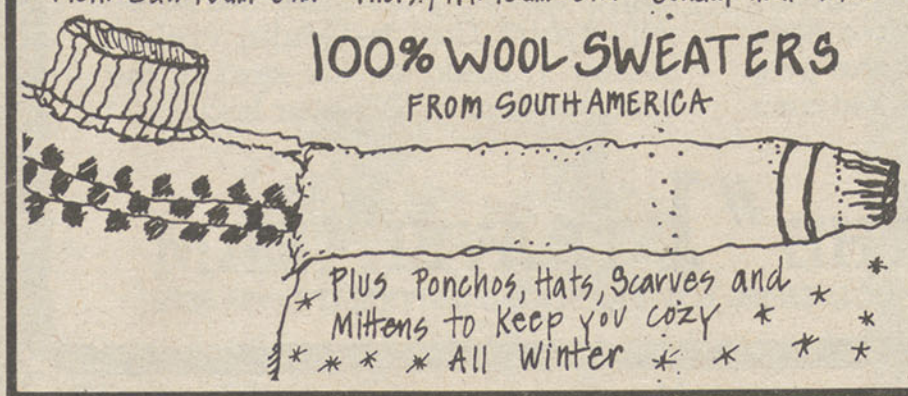

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that it occupied land that once belonged to Indians.

Schmid's great dream was to convert the Indians to Christianity. In letter after letter, he begged for an assistant so he could have time to work with the Indians. He never got an assistant, but in 1845, as president of the Evangelical Lutheran Synod of Michigan, he was able to set up an Indian mission at Sebewaing in Huron county. In 1847 three Indians from this mission were brought to Ann Arbor to be baptized; two of them stayed here, one to become a tailor, the other a shoemaker.

Schmid depicts Indians in general terms and provides little specific information to differentiate the Potawatomie he encountered here from other Indian peoples. That even a man with a lively interest in Indian life should prove unable to distinguish the Indians around him with much sharpness of detail, let alone to imagine a way of Christianizing them that built on, rather than supplanted, their native culture, suggests that by the time of his arrival in this area there was little left of Indian life to salvage.

The next Ann Arborite to show an active interest in the Indians was the amateur archaeologist Wilbert Hinsdale, born in 1851, eleven years after the Indians had left the county. He was dean of U-M's Homeopathic Medical School until it was closed in 1922, at which time he was appointed to head the University Museum's Division of Michigan Archaeology. At this time, stimulated in part by his wife's collection of Indian baskets, he became interested in the history of local Indians. He developed contacts all over the state with people who shared his interest in Indians. With their help he did the pioneer work in mapping sites and trails and collecting artifacts. Some of his findings were only by word of mouth, and others have disappeared. As a result, not all his research can be authenticated, but he is still highly regarded by scholars who have come after him.

Hinsdale's *The Indians of Washtenaw County, Michigan*, published in 1927, remains the only book written specifically on the Indians of this area. It includes information on the Indians' history and culture, pictures of artifacts, and a map showing the sites of villages, burying grounds, mounds, garden beds, and trails he was able to discover. The trail sites still figure prominently in contemporary life, since many of our streets follow old Indian trails. Hinsdale's map shows twelve Indian trails crossing through Ann Arbor, and these correspond with all the major streets leaving the city: Packard, Main, Liberty, Dexter, Miller, Huron River Drive, Whitmore Lake Road, Pontiac Trail, Geddes, and Washtenaw.

The most important Indian trail in Ann Arbor was Liberty, a part of the St. Joseph Trail that crossed the Lower Peninsula from the mouth of the Huron River at Lake Erie to St. Joseph. Another important local trail was the Sauk, which connected Detroit with Chicago along what is today US-12. Three of Ann Arbor's Indian trails met at the Huron River where the Broadway Bridge now stands. In 1924 the Sons of the American Revolution erected a marker commemorating the trail on the bridge's northeast side. In West Park there is a remnant of the trail that ran to Dexter, and the Wolverine Boy Scout Council maintains for hiking part of an old Potawatomie trail in the Pinckney Recreation Area.

### *Pastor Schmid reports*

***Pastor Friedrich Schmid of Scio Township's Bethlehem Church noticed that Indian youths were so skilled at archery that they could shoot a bird from a roof or hit a penny on a stone ten paces away. He observed that no matter what the size of the group, Indians always rode their horses "Indian file," probably a necessity because of narrow trails. They carried a kind of hatchet called a tomahawk. He described them as "brown in color, [with] silver and lead rings hanging from their noses and long black hair. Most of them are quite naked, some entirely." In another letter he says most of them wore loin cloths. Schmid learned that the Indians buried their dead under logs so animals could not get the body.***

***Pastor Schmid was aware that all the land around him had once belonged to the Indians, and he pitied them because they were being driven from one place to another. He realized that they had great feelings for the land where they were born and where their fathers were buried. When Bethlehem Church was built where the present Bethlehem Cemetery is today on Jackson Road, Schmid commented that it was situated on land that once housed Indians.*** ***G.S.***

Apart from comparatively few artifacts in the University Museum, these trails are about all that is left to show that Indians once lived here. The paths helped white settlers get here and, ironically, thereby hastened the Indians departure. □

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Readers who want to know more about the history of area Indians may be interested in the following sources. Most are available in the Ann Arbor Public Library.


*1881 History of Washtenaw County,* Chapman

*Papers of Michigan Pioneers,* Volume I, The Michigan Historical Collection.

*Ann Arbor's First Hundred Years,* O.W. Stephenson, 1927.

*The Indians of Washtenaw County Michigan,* W.B. Hinsdale, 1927.

*A Brief History of Michigan Indians,* Charles E. Cleland.

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Deli: Monday–Friday 9–7:30 Saturday 11–6.
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## Fullback Sweeper

Patrick Long has been with us for 8 years. He's a service mechanic specializing in complete engines and transmissions for Volkswagen Rabbits, Dashers, Jettas and Beetles. A native of Sturgis, Michigan, Patrick studied automotive repair at Glen Oaks Community College and worked at VW dealerships in Sturgis and Elkhart before moving to Ann Arbor with his wife and daughter. Since joining us, he's completed 13 specialized VW training courses and achieved full certification as a master mechanic.

Patrick is also a dedicated soccer player earning a position as fullback sweeper for Ann Arbor's senior amateur team: "The Heidelberg Lions". As a professional, or as an amateur, we know he's a good man to have on the roster.

HOWARD COOPER

2575 S. STATE
ANN ARBOR
PHONE 761-3200

MON. & THURS.
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TUES., WED., & FRI.
8:30 to 6:00
SAT. 9:00 to 3:00
(sales only)



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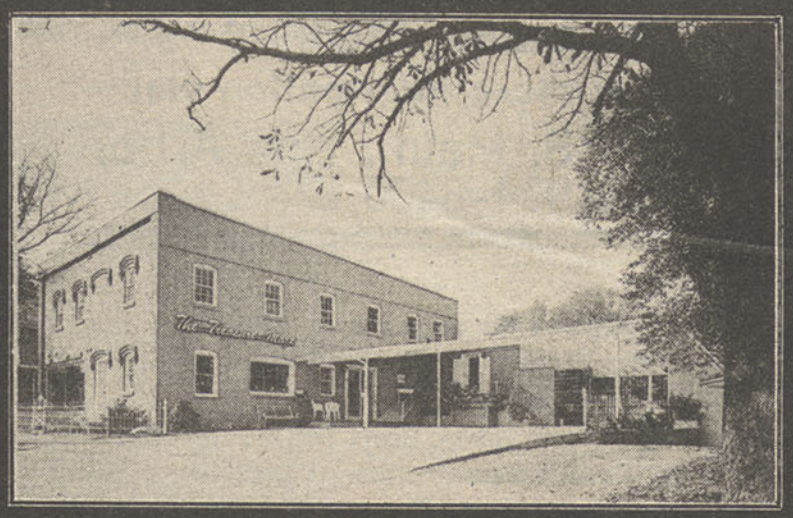

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# ARTWORLDS

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## DANCE

New and on-going classes in *Dance Exercise for Pregnant Women;* Jazz; Ballet; Modern; Afro; Blues; and Ballroom.

Taught by Noonie Hamp; Scott Read; Jesse Richards; Debora Sipos; Whitley Setrakian; Sue Schell-Clark; and Frances Zappella.

**(most classes with piano accompaniment.)**

**1 class for $30, 2 for $50 and 3 for $65.**

### ETHNIC DANCE

*Multi-Ethnic Dance.* Learn dances from India, the Balkans, Africa and the Middle East. Taught by Malini Srirama, Jesse Richards and Santha, with guest instructors.

*Beledi (Danse Orientale).* New and on-going classes, Beginning through Advanced, with Troupe Ta'amullat members Santha, Za'hra and Nashira.

## PHOTOGRAPHY

*Cibachrome for Christmas; Matting and Framing for Gifts; Photographic Christmas Cards.* Also classes in photography and darkroom technique taught by Bill Bloom, Keary Campbell, Anders Goldfarb, Mike Kvicala, Jim Morse and Raime Weber.

Darkroom rental cards available at five visits for $30 and 10 visits for $50.

### ART

*Stained Glass; Drawing the Human Face (with live model);* Life Drawing; Batik; Basic Drawing & Design; Charcoal Drawing/Oil Painting; and Watercolor.

Instruction by Sandy Marks; Richard Marks; Cheryl Dawdy; Carol Shostak; Nels Nelson; and Rachel Kahn.

## MIME

Perry E. Perrault (cofounder and director of the University of Michigan Mime Troupe) brings seven years of national and international experience to his class for beginning students.

### MODELING

"Modeling for Photography" with Bill Bloom. A class for women interested in learning the basic "how to's".

## SPECIAL WORKSHOPS

**KNITTING WITH HANDSPUN** (two half-day workshops covering mittens and hats) with Margaret Shan. *Tai-Chi* with staff instructors.



# STAGEDOOR

**Restaurant and Bar**

# ON STAGE

## This Month

***"Johnny Z and the Spotlights"*** every Wednesday and Thursday

***"Changes"*** Live Jazz every Friday and Saturday

**Closed November 26-29**

300 S. Thayer • 769-3042 • Inside the Bell Tower Hotel



# Take a Sentimental Journey to the Big Band Era...

## at the Campus Inn November 15.

For another nostalgic night the Campus Inn will revive the magic of Roseland, the Aragon and the Palomar — America's great Ballrooms.

The Ballroom opens at 6:30. And your evening will be orchestrated from 7 to 10 by the Ambassadors— a 17-piece combo that has become greater Ann Arbor's band of renown. The music of Tommy Dorsey, Glenn Miller and Duke Ellington is guaranteed to get you in the mood.

There will be a $7.50 per person music fee—$2.50 for Victors' dinner guests. Cash Bar. Dancing. Old-fashioned ballroom seating. Advanced dinner and Ballroom reservations required — call 769-2200.

Valet Parking is available. So you don't have to "take the A train" to the Campus Inn's Ballroom for the Big Band sound.

***Campus Inn***

E. Huron at State, Ann Arbor, MI 48104 • (313) 769-2200 • Valet Parking

# CALENDAR

*A selection of Ann Arbor events by our staff and contributors, with separate listings for exhibits and for music at local night spots.*

**TO PUBLICIZE EVENTS IN THE CALENDAR**

Mail press releases to John Hinchey, Calendar Editor, *ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104.* **PLEASE** do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for December events should arrive by Nov. 18. All material received by Nov. 16 will be used as space permits; material submitted later may not get in.

## MUSIC AT NIGHT SPOTS

These bookings came from information available at press time. Last minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead.

**ANNIE'S DUGOUT,** 2324 Dexter. 665-8644.

Live music from rock to folk, Fri.-Sat. No cover, no dancing. **NOV. 6-7: Footloose.** Versatile, good-time country and jazz-tinged bluegrass. Their second LP, "Country in the City," is very good. **NOV. 13-14:** To be announced. **NOV. 20-21: The Confessions.** Pumped-up covers of late 60's & late 70's rock and some thoughtful, literate originals. **NOV. 27-28:** To be announced.

**THE APARTMENT,** 2200 Fuller. 769-4060.

Big-screen TV and video games, Mon.-Sat. Opens at noon Sat., for sporting events especially. Discontinued live music: aims to become a "jock bar." Located in the Huron Towers complex near North Campus.

**ARBOR VALLEY INN,** 2800 Jackson. 769-0700.

Live music Wed.-Sat. No cover, dancing & dining. **EVERY WED.-SAT.: Midnight Riders.** Danceable country, easy listening and pop from a group that has made several tours for Hilton and Sheraton hotels.

**THE ARK,** 1451 Hill. 761-1451.

The best place in the state to catch folk music from the U.S., the British Isles, and beyond. A living-room atmosphere with hot popcorn and coffee provided. Music starts at 9 p.m. (8 p.m. Sundays) unless otherwise noted. Cover. **NOV. 1: Reilly & Maloney.** Appealing singer/songwriter couple from Seattle with an extremely diverse repertoire. **NOV. 5: Songwriters' Night.** Features several local songwriters. **NOV. 6-7: Jim Post.** Veteran singer/songwriter noted for his dramatic flair, lunatic humor, and vocal wizardry. **NOV. 8: "Pena."** An evening of Latin American music featuring the Chilean singer Bernardo Palumbo. **NOV. 12: Cathy Winter & Betsy Rose.** Women's songs for all people. **NOV. 13-14: John Roberts & Tony Barrand.** Popular, dynamic British duo. **NOV. 15: Robin & Linda Williams.** Rich, exciting vocal harmonies. **NOV. 19: Tommy Peoples.** Famous Irish fiddler, with Johnny Moinihan, Eddie Stack, and Paddy Keenan. A reunion of sorts, as both Peoples and Keenan are former members of the famed Bothy Band. **NOV. 20-21: Malcolm Dalglish & Grey Larson.** Old-time & Irish music, with hammer dulcimer and concertina. **NOV. 22: Mac Benford, Doug Dorshug and Casey Morrell.** Old-timey stringband. **EVERY WED.: Open Mike Night.** All local performers welcome.

**THE ARMADILLO,** 2789 Washtenaw. 434-2230.

Live country music, Wed.-Sat. Free country & western dance lessons every Wed. Cover, dancing. **EVERY WED.—SAT.: Ivan Buzzard Band.** Modern country music.

**AURA INN,** 11275 Pleasant Lake. 428-7993.

Lakeside tavern. Cover, dancing. **NOV. 6-7, 13-14: Fulcrum.** Hard-rocking covers and some originals. **NOV. 20-21, 27-28: Michael Katon Band.** Hard-rocking dance music with many originals.

**THE BALCONY,** 1250 Washtenaw. 971-1100.

Upstairs lounge at the Crystal House Motel. Live music Wed.-Sat. Currently remodeling with kites and a glider to provide a relaxed atmosphere. **EVERY WED.-SAT.: Rainbo.** Oldies and top-40 rock.

**BIG DADDY'S DEN,** 107 W. Michigan, Saline. 429-5407.

Live music Fri.-Sat. Dancing, cover. **NOV. 6-7, 13-14, 20-21: Pyramid.** Top-40 rock. **NOV. 27-28:** To be announced.

**BIMBO'S,** 114 E. Washington. 665-3231.

Cover, dancing Thurs. only. **EVERY THURS.: Downtown Revue.** 50's-60's rock. **EVERY FRI.-SAT.: Gaslighters.** Dixie sing-along band.

**BLIND PIG,** 208 S. First. 996-8555.

Live jazz, folk and rock. Cover, no dancing. **NOV. 2: George Bedard and the Bonnevilles.** Old-time country-rockabilly. Featured recently on Chris Daley's classy Rockabilly show on WCBN, they sounded like they belong. **NOV. 6-7: Don Tapert and the Second Avenue Band.** Blues that rock with a solid lead guitarist. **NOV. 9: Larry Manderville.** Manderville plays piano with an intensity that is both sweet and gutsy. Look

*The Blue Front Persuaders at the Blind Pig, Nov. 13-14; Mr. Flood's Party, Nov. 5-7; and Rick's, Nov. 23.*

for two guest artists to fill out the trio. **NOV. 13-14: Blue Front Persuaders and the Velveetas.** Ann Arbor's classiest sleaze-R&B, with a three-woman vocal chorus named after an imitation cheese. Sounds like a match made in heaven. **NOV. 16: George Bedard and the Bonnevilles.** See above. **NOV. 20-21: Chicago Pete's Blues Band.** Hard-driving, low-down contemporary urban blues. **NOV. 23: Boogie Woogie Red.** Authentic old boogie blues piano and vocals. Occasional guest drop-ins. **NOV. 27-28: Dick Siegel and the Ministers of Melody.** Scalding hot R&B, modern-styled early rockers, and original hits like "Downsize Blues" and "Angelo's." Or best of all, "When the Sumac is on Fire," which ought to be Michigan's state song. **NOV. 30: Larry Manderville.** See above.

**COUNT OF ANTIPASTO,** 1140 S. University. 668-8411.

Live music recently discontinued. **FRI.-SAT.: Solid Gold Night.** DJ with 50's-60's favorites, requests. No cover, no dancing.

*Steve Nardella at Rick's, Fri.-Sat., Nov. 13-14.*

**THE DOWN UNDER,** 117 E. Main, Manchester. 428-7000.

Small, informal listening room downstairs from the Black Sheep Tavern. Live music Fri.-Sat. **EVERY FRI.: David Menefee.** Country guitar and fiddle. Jam sessions frequently develop. **EVERY SAT.: Connie Huber and Steve Moebs.** Soft yet powerful folkish duo performing mostly original material.

**THE EARLE,** 121 W. Washington. 994-0211.

Live jazz trios Tues.-Sat. No cover, no dancing. Entertainment prices for liquor after 9 p.m. **EVERY MON.: Larry Manderville.** See Blind Pig. Solo. **EVERY TUES.-THURS.: Ron Brooks Trio.** Larry Bell on drums and Kevin O'Connell on piano with Brooks, the best bassist in the state. **NOV. 6-7: Ron DiSalvio Trio.** A new trio headed by the former pianist of the Howard White Trio. **NOV. 13-14, 20-21, 27-28:** To be announced.

**ENTERTAINMENT WORLD,** 1405 Ecorse, Ypsilanti. 485-4220.

Cover (Fri.-Sat. only), dancing. **EVERY WED.-SAT.: The Redeye Band.** Outlaw country music from the permanent house band.

**THE HABITAT,** 3050 Jackson. 665-3636.

Lounge at Weber's Restaurant. Solo piano by Art Stephan during daily happy hour. No cover, dancing. **EVERY TUES.—SAT.: Pegasus.** Contemporary easy-listening trio with female vocalist.

**THE HEIDELBERG,** 215 N. Main. 663-7758.

Live music Thurs.-Sat. in the rathskeller; German band & dancing Sat. in the Wein Room. **EVERY THURS.-SAT.: Peter Freeland.** Country & rock oldies with acoustic guitar accompaniment.

**THE HILL,** 50 E. North Territorial (at US 23). 665-3967.

Cover, dancing. **EVERY FRI.-SAT.: Tate.** Exceptional country, bluegrass, and blues band fronted by Terry and Jim Tate.

**KING'S ARMS PUB,** 118 e. Washington. 663-9757.

Bimbo's intimate pub. Light rock/easy-listening solos and duos. **EVERY THURS.-SAT.: Mark Northey.**

**MR. FLOOD'S PARTY,** 120 W. Liberty. 995-2132.

After a month back on the scene, it seems like this Ann Arbor institution has never been gone. Cover (except Sun.-Tues. & afternoons), no dancing. **EVERY FRI.** (4:30-7:30 p.m.)**: Mike Smith and the New Country Volunteers.** Country, folk, & western swing. **EVERY SUN. AFTERNOON: Trees.** Dynamic, folk-flavored female vocal duo. **NOV. 1: Connie Huber and Steve Moebs.** See The Down Under. **NOV. 2: Kevin Lynch.** Country/folk. **NOV. 3: Minni Harris. NOV. 4: Steve Newhouse and White Line Fever.** The ever-funky Newhouse and his new band were on hand to reopen Flood's. **NOV. 5-7: Blue Front Persuaders.** High-energied and delightfully unpredictable, the Persuaders are a swing-styled R&B band featuring interpretations of R&B classics from Louis Jordan to early Ray Charles and funky originals like "Do the Pup" and "Six O'Clock Blues." **NOV. 8: Don Tapert.** Solo blues. **NOV. 9: Steve Newhouse.** Solo blues funk. **NOV. 10: Bill Hodgson.** Blues. **NOV. 11: George Bedard and the Bonnevilles.** See Blind Pig. **NOV. 12-14: Trees.** The full-band version. Folk-flavored rock featuring sumptuous harmony vocals. **NOV. 15: Eric Glatz.** Blues & folk. **NOV. 16: Kevin Lynch.** See above. **NOV. 17: Bob Schetter. NOV. 18-21: Steve Newhouse and White Line Fever.** See above. **NOV. 22: Connie Huber and Steve Moebs.** See above. **NOV. 25: Steve Newhouse.** See above. **NOV. 24: Bill Hodgson.** See above. **NOV. 25: George Bedard and the Bonnevilles.** See above. **NOV. 26-28: The Madcat/Brubeck Band.** Peter "Madcat" Ruth is among the very finest harmonica players anywhere. His style incorporates blues, jazz, and folk. With Jason Boekerloo on bass and Dan Brubeck on drums. **NOV. 29: Don Tapert.** See above. **NOV. 30: Kevin Lynch.** See above.

**MR. MIKE'S LOUNGE,** 1425 Ecorse, Ypsilanti. 483-0010.

No cover, dancing. **EVERY THURS.-SAT.: Riff City Band.** Contemporary country & western.

**MOUNTAIN JACK'S,** 305 S. Maple. 665-1133.

Live music Mon.-Sat. Dancing, no cover. **EVERY MON.-SAT.: Bones.** Top-40 rock.

**O'BRIEN'S PUB,** 205 W. Michigan Ave., Ypsilanti. 485-4990.

Dancing, no cover. **EVERY FRI.-SAT.: J.R.** Various types of rock. **EVERY SUN.** (7:30 p.m.-12:30 a.m.)**: Bob Springfield.** A comic who sings & plays guitar.

**OLD TOWN,** 120 W. Liberty. 761-9291.

Not normally in the live music business, the downtown corner bar is the scene of informal acoustic jam sessions every Sunday night beginning at 7 p.m.

**PRETZEL BELL,** 120 E. Liberty. 761-1470.

Live bluegrass weekends only (except football Saturdays). Cover, no dancing. **EVERY FRI.-SAT.: RFD Boys.** Authentic bluegrass string music.

**RICK'S AMERICAN CAFE,** 611 Church. 996-2747.

Campus-area club featuring live music seven nights a week. Cover, dancing. **NOV. 1: Third Coast.** Modern-styled rock from a 3-piece band with a passionate female vocalist. **NOV. 2: The Lepers.** 4-piece blues/rock. **NOV. 3: 1-2-3 Go!** Spirited covers of the best of current hits. **NOV. 4: Gatemouth Brown.** See events. **NOV. 5: Bob Margolin.** Muddy Waters' former lead guitarist, now with his own electric blues outfit. **NOV. 6-7: Sailcatz.** The 6-piece version of this energetic and stylish blues/rock band, with J. P. Purcell and Steve Dreyfuss, is now the permanent lineup. **NOV. 8: Mike Gould and the Gene Pool Band.** An eccentric, enterprising mix of musical styles. The B-side of their first single, "All Messed Up," sounds as good, and as genuinely crazy as Steve Forbert was supposed to sound. **NOV. 9: Rockabilly Cats and The Mustangs.** Rockabilly double bill. The Mustangs feature a female vocalist who could make Wanda Jackson sit up and take notice. **NOV. 10: George Bedard and the Bonnevilles.** See Blind Pig. **NOV. 11: Catfish Hodge.** See Events. **NOV. 12: Dick Siegel and the Ministers of Melody.** See Blind Pig. **NOV. 13-14: Steve Nardella.** Old-

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KIWANIS TRAVEL AND ADVENTURE SERIES

Third Annual
Travel & Adventure Series

November feature:

IMAGES OF ITALY

presented by Jim Forshee

Sunday, November 22, 3:00 p.m.

Color film with live narration shown in Ann Arbor's beautiful Michigan Theatre, preceded by an organ recital on the Barton Organ at 2:30 p.m.

Tickets $2.00 each at the box office

Very Special Selections...

Prawns Saute Provencale
Jumbo shrimp in butter sauce flavored with garlic, onion, and tomato. Served on a bed of steamed rice.

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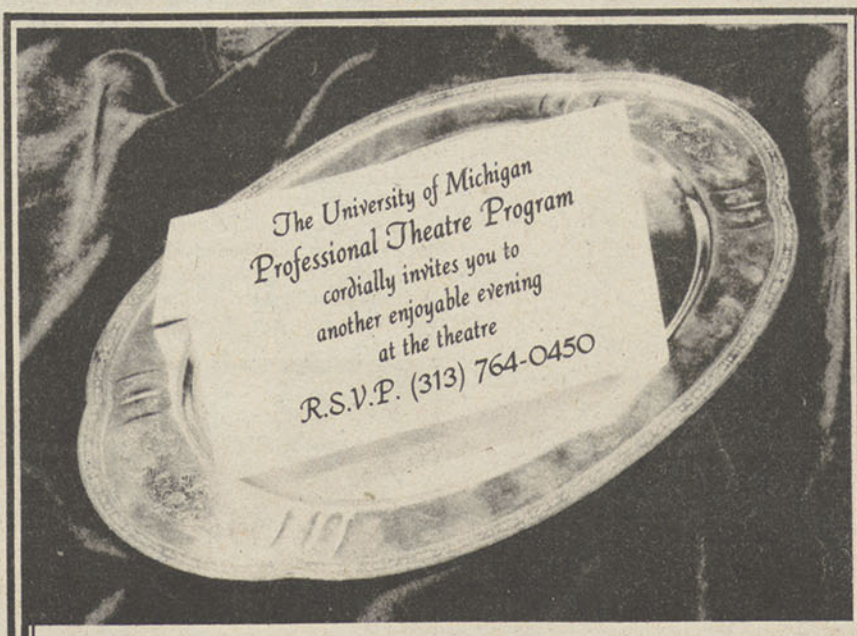


Michigan Ensemble Theatre

WINGS
October 29 - November 1
Nov. 5 - 8

Guest Artist Series

TARTUFFE
November 18 - 22

# CALENDAR /continued

fashioned, new-spirited rockabilly by the Detroit area's most popular and skillful practitioners. With George Bedard on guitar, Mark "Mr. B" Braun on piano, and Andy Conlin on drums. **NOV. 15: Hoi Polloi.** Ann Arbor new wavers whose first LP, "Second Crack," got some air play on WRIF. **NOV. 16: Tony Brown Band.** Reggae from Madison. **NOV. 17: Quick City.** Versatile 7-piece group runs gamut from Santana-styled rhythmic rockers to mellower jazz-flavored tunes. **NOV. 18-19: Duke Tomato and the All-Star Frogs.** Electric blues from Champaign-

*Malcolm Dalglish and Grey Larson at the Ark, Nov. 20-21.*

Urbana. One of the Midwest's most popular bar bands, with an LP on the Blind Pig label. **NOV. 20-21: Luther Allison:** See Events. **NOV. 22: Trainable.** Bouncy, jerky, funky new wavish rock group plays almost all originals. It features a weirdly high-pitched vocalist with machine-like phrasing. **NOV. 23: Blue Front Persuaders.** See Mr. Flood's. **NOV. 24: Streetlight Knights.** Blues/rock punctuated with English ska. **NOV. 25: The Falcons.** Lively R&B to rock. Fronted by ex-Blue Front Persuaders guitarist Dennis Hack. **NOV. 26:** Closed. **NOV. 27-28: Emerald City.** Classic 60's and 70's rock. **NOV. 29: Gary Pryka and the Scales.** Nouveau-style rockers with strong originals. **NOV. 30: Dick Siegel and the Ministers of Melody.** See above.

**SECOND CHANCE,** 516 E. Liberty. 994-5350.

Ann Arbor's premiere rock 'n' roll club. Live music seven nights a week consists for the most part of professional top-40 cover bands. National acts showcased Monday nights in the Tidal Wave Series and on other occasions, too. Cover, dancing. **NOV. 1: Giveaway.** Top-40 rock and some originals. **NOV. 2: Joe Perry Project.** See Events. **NOV 3:** To be announced. **NOV.4-7: Valentine.** Top-40 rock from Detroit. **NOV. 8:** To be announced. **NOV. 9-11: Jango Edwards.** See Events. **NOV. 12: George Thorogood and the Destroyers.** See Events. **NOV. 13-15: Mugsy.** Heavy-metal cover band from Detroit. **NOV. 16: 999.** See Events. **NOV. 17: Elvis Dave and Rainbo.** See Events. **NOV. 18: Urbations.** Terrific boogie R&B and early rock 'n' roll. One of the most entertaining bands in the Detroit metro area. **NOV. 19-22: Dr. Bop and the Headliners.** Second Chance's all-time favorite band. Sixties rock and parodies of everything else. **NOV. 23: Kings.** Compelling new wavers from Toronto. **NOV. 24: Full Nelson.** Top-40 rock. **NOV. 25-29. Mariner.** One of the area's most successful top-40 bands. Veterans of a successful big-auditorium Japanese tour. **NOV. 30:** To be announced.

**SMUGGLER'S INN,** 3150 Boardwalk (near Briarwood). 668-1545.

Live music discontinued. Dancing. no cover. **EVERY TUES.-SATUR.:** DJ Patty Morgan plays a mixture of dance music.

**STAGE DOOR,** 300 S. Thayer. 769-2200.

No cover (usually), nodancing. **EVERY WED.-THURS.: Johnny Z and the Sportlights.** Acoustic trio (guitar, harmonica, vocals) performs originals and covers. **EVERY FRI.-SAT.: Changes.** Winner of the EMU jazz competition. Latin jazz, bebop, ballads, swing, and salsa.

**STAR BAR,** 109 N. Main. 769-0109.

Live music Tues.-Sat. **NOV. 3: PIRGIM BENEFIT.** Features hard-driving rockers **Ragnar Kvaran** and new wave power trio **The Other Band. NOV. 4-5:** To be announced. **NOV. 6-7: Heavy Manners.** Ska from Chicago. **NOV. 10-11:** To be announced. **NOV. 12: Houndtooth Jones.** Blues from Detroit. **NOV. 13: Cult Heroes.** Heavy-metal flavored, streamlined punk. Wowed *Rolling Stone* reviewer Tom Carson when they opened for the Ramones in October. **NOV. 14: The Confessions.** See Annie's. **NOV. 17-18:** To be announced. **NOV. 19: Hoi Polloi.** See Rick's **NOV. 24:** To be announced. **NOV. 25: Roommates.** Detroit-rock. With **Ragnar Kvaran. NOV. 26:** To be announced. **NOV. 27: Volume Whores.** Fronted by Dan Mulholland of the Urbations. **NOV. 28: Urbations.** See Second Chance. **NOV. 30:** To be announced.

**SUDS FACTORY,** 737 N. Huron, Ypsilanti. 485-0240.

Live rock seven nights a week. Largest lighted dance floor in the area. Cover. Live music schedule not available.

**TC'S SPEAKEASY,** 207 W. Michigan, Ypsilanti. 483-4470.

Live music Wed.-Sun. Dancing, no cover. Schedule to be announced.

**T.R.'S,** 2065 Golfside, Ypsilanti. 434-7230.

Dancing, no cover. **EVERY MON.-SAT.: Oakes and Jones.** Easy listening country rock. Formerly known as Two-Timing.

**U-CLUB,** Michigan Union, 530 S. State. 763-5911.

Dancing, no cover. **EVERY MON.: Monday Night Football** on widescreen TV. **EVERY TUES.: Reggae Dance Party.** With Ann Arbor's musical jack-of-all-trades, DJ Michael Kremen. Moved from Wednesdays at the Star Bar. **EVERY WED.: Laugh Track.** UAC's comedy shop serves as a get-together for local comedy artists and a happy hour for their audiences. Occasional out-of-town guests. ($1.) **NOV.5: Soundstage.** UAC's intimate evenings of folk and jazz performed by local individuals and small groups. **NOV. 6: Dick Siegel and the Ministers of Melody.** See Blind Pig. **NOV. 12: Eclipse Jam Session. NOV. 13: Telesis.** Top-40 rock. **NOV. 19: Soundstage.** See above. **NOV. 20: Urbations.** See Second Chance.

**WEST BANK,** 2900 Jackson. 665-4444.

No cover, dancing between sets. **EVERY THURS.-SAT.: Tim Brake.** Singer/guitarist with wide repertoire, from pop to country.

**WINSTON'S PUB,** 3600 Plymouth Rd. 769-9400.

Win Schuler's lounge. Live music Wed.-Sat. No cover, no dancing. **EVERY WED.-SAT.:** Easy listening piano/vocal artist to be announced.

# EVENTS

★ *denotes no admission charged.*

**FILM LOCATION ABBREVIATIONS**

**AH-A** — Angell Hall, Auditorium A. **MLB 3[4]** — Modern Languages Building, Washington at Ingalls, Auditorium 3 or 4. **Mich.** — Michigan Theater, Liberty at Maynard. **Nat. Sci.** — Natural Sciences Building, North University across from Ingalls. **Old A&D** — Lorch Hall (Old Architecture Building at Tappan and Monroe). **Rm 100 HH** — Room 100 Hutchins Hall, Law School, State and Monroe. **SA** — Strong Auditorium, EMU Campus.

**FILM SOCIETIES INFORMATION**

Tickets $2 (children, $1). $3 double features, unless otherwise noted.

**Alternative Action Film Series (ACTION)** — 662-6599. **Ann Arbor Film Cooperative (AAFC)** — 769-7787. **Classic Film Theatre (CFT)** — no additional charge for double features, 668-8480. **Cinema Guild (CG)** — Monday is 2-for-1 night, 662-8871, 994-0027. **CLC Cinema** — 487-3045. **Cinema 2 (C2)** — 665-4626. **Gargoyle (GAR)** — $1.50, 763-2194. **Mediatrics (MED)** — 763-1107 **Michigan Community Theater Foundation (MCTF)** — $2 (Students, senior citizens and MCTF members, $1). Series ticket (23 movies) $20 (Students, senior citizens, and MCTF members, $12), 668-8480.

*Warning: Film schedules subject to last minute changes.*

## 1 SUNDAY

**Women's Five-Mile Road Race: Ann Arbor Track Club**

Awards for top finishers.

*9 a.m. (registration), 10 a.m. (race), under the arch at Huron High. $5. (Entry forms available at downtown and campus sporting goods stores.)*

**★ Fleming Creek Walk: Sierra Club**

Take a leisurely walk along this creek east of Ann Arbor and learn about its importance as a drainage system.

*1 p.m. Meet at the parking lot next to the dam on Dixboro, where the Huron River crosses Dixboro (south of Geddes). Free. 971-2689.*

**American Music Series**

Performances by Flirt, a Detroit-based rock 'n' roll group with a female vocalist; The Confessions, an Ann Arbor group which features pumped-up covers of late 60's and late 70's rock classics and a number of thoughtful, literate original numbers; and a third band to be announced.

*1-4 p.m., Michigan Theatre. $2. 668-8480.*

**★ Teach-In on the Moral Majority: The Threat to Religious and Constitutional Freedoms: U-M and Ann Arbor Chapters of the Voice of Reason**

The Voice of Reason is a year-old national educational and activist organization devoted to the principles of the secular state. Teach-In speakers include Wayne State anthropologist Meta Baba, Michigan ACLU director Howard Simon, and Kenneth Phifer of Ann Arbor's First Unitarian Church. Additional speakers and a film to be announced.

*1-5 p.m., Auditorium A, Angell Hall. Free. 475-3577, 761-8336.*

**"Wings': PTP's Michigan Ensemble Theatre**

Arthur Kopit has described his play as an "effort to examine the way we know things." A former aviatrix and wing-walker, after suffering a stroke, struggles to discover why she can neither understand nor be understood by those around her. The ordeal of her recovery is both harrowing and full of the essential comedy of human life. Stars Lenka Peterson, who currently appears on the soap opera "Ryan's Hope," and Ann Crumb, a U-M grad who has performed on Broadway, off-Broadway, and TV.

*2 & 8 p.m., Mendelssohn Theatre. Tickets $5-$8 ($6-$10 on Fri.-Sat.) at the Michigan League Box Office. 764-0450.*

**"The Threepenny Opera": Black Sheep Repertory Theatre**

Bertolt Brecht's and Kurt Weill's musical tale of the 1830's London underworld. Full of famous songs, including "Mack the Knife" and "Pirate Jenny."

*4 p.m., 104 E. Main, Manchester. $3-$7. 428-9280.*

**★ "The High Calling": The Covenant Players**

The Covenant Players is an international repertory drama group based in Los Angeles, with 85 full-time touring groups. "The High Calling" is a three-act drama designed to stir and challenge members of the audience to "take a closer look at themselves and the practice of their faith."

*6 p.m., University Church of the Nazarene, 409 S. Division. Free. 761-5941.*

**"The Three Cuckolds": EMU Theatre**

Leon Katz's comic adaptation of a commedia dell'arte scenario. The play abounds in farcical devices and hilarious slapstick that have delighted audiences for centuries.

*7 p.m., Quirk Auditorium, EMU campus. $4.50 (EMU students, $3). 487-1221.*

**"Sundance": Canterbury Loft**

Meir Z. Ribalow's contemporary one-act play is a surrealistic western spoof. Directed by former WUOM drama critic Rachelle Urist. Ribalow will be at the performance and meet with the audience after the show.

*8 p.m., Canterbury Loft, 332 S. State. $3. 665-0606.*

NOVEMBER

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| 9 Larry Manderville Trio (jazz) $2.00 | 13 Blue Front Persuaders & the Velveeta's $3.00 | 14 |
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UNIVERSITY MUSICAL SOCIETY

# November Calendar

## Soviet Emigré Chamber Orchestra Tuesday, Nov. 3

Following a triumphant debut season, the 19 member Soviet Emigre Orchestra brings its "stunning artistry" to Ann Arbor. Conductor Lazar Gosman and the orchestra will perform the music of Albinoni, Shostakovich, and Tchaikovsky, and will be joined by the gifted young pianist Boris Bloch for Mozart's "Piano Concerto No. 14 in E-flat, K. 449." Tuesday, 8:30
Hill Auditorium

## The Panocha String Quartet Saturday, Nov. 7

This flourishing young quartet of award-winning musicians has performed together since its members' student days at the Prague Conservatory. Upon their New York debut, *The New York Times* wrote, "The Panocha String Quartet may well ascend to the top rank of international quartets." Saturday, 8:30
Rackham Auditorium

## Tashi Sunday, Nov. 15

Performing with "freshness, confidence, and virtuosity," Tashi is consistently acclaimed as "one of the greatest classical music ensembles ever." Tashi members Richard Stoltzman, clarinet, Ida Kavafian, violin and viola, and Fred Perry, cello, are joined by Theodore Arm, violin, and Ik-Hwan Bae, viola, for an afternoon of Mozart, Husa, and von Weber. Sunday, 4:00
Rackham Auditorium

## Uto Ughi Violinist Friday, Nov. 20

Uto Ughi made his first concert appearances in the major cities of Europe before he was 20 years old. Since that time, he has performed in the United States, South Africa, South America, and the USSR with renowned orchestras and conductors, exhibiting a technique that is "nothing short of perfection." Friday, 8:30
Rackham Auditorium

## Cesare Siepi Basso Sunday, Nov. 22

The celebrated basso, Cesare Siepi, makes a rare recital appearance. Since his 1948 La Scala debut, Mr. Siepi has become a leading basso in the opera houses, concert halls, and festivals of Europe and America. The *Los Angeles Times* recently praised Mr. Siepi as "a singer of rare intelligence, of uncompromising taste and of unique vocal endowments." Sunday, 4:00
Hill Auditorium

## Lublin Polish Folk Festival Monday, Nov. 23

The songs, dances, and musical spectacles of both Poland's Lublin district and other regions are brought to vivid life in a "sparkling whirlwind of entertainment" by the award-winning Lublin Polish Folk Festival. "A marvelous show . . . unforgettable." Monday, 8:00
Power Center

## Paul Gaulin Mime Company Tuesday, Nov. 24

"The brilliant Paul Gaulin Mime Company is one of distinction. It provides an unusual evening that ranges widely through the areas of comic, serious, and 'astonishing,' that special ingredient that makes an evening something special." *The Hartford Courant*. Tuesday, 8:00
Power Center

## JAMES GALWAY FLUTIST MONDAY, NOV. 30

James Galway is one of the most magnetic personalities on the concert stage today. Given his remarkable energy and charisma, it is no wonder that the *London Times* stated, "He is blessed with a seemingly inexhaustible capacity for bringing a smile to the lips or warming the heart of his audience in whatever music he plays." Monday, 8:30
Hill Auditorium

Hill Auditorium, Power Center, and Rackham Auditorium are on the main campus of The University of Michigan.
Tickets at Burton Tower, Ann Arbor, Michigan, 48109.
Weekdays 9-4:30, Sat. 9-12. Phone (313) 665-3717
★ Seating limited for some concerts.


# CALENDAR /continued

**Martha Graham Dance Company:**
**University Musical Society**

The most influential company in modern dance, generally regarded as the best as well.

*8 p.m., Power Center. Tickets $8–$12 at Burton Tower and at the door. 665–3717.*

**FILMS**

**AAFC. "The Muppet Movie"** (James Frawley, 1979). Kermit the Frog, Miss Piggy, with guests Mel Brooks, Dom DeLuise, Steve Martin, and others. MLB 3, 7 & 9 p.m. **ACTION. "Willy Wonka and the Chocolate Factory"** (M. Stuart, 1971). Gene Wilder. MLB 3, 12:30 p.m., 2:15 p.m., and 4:00 p.m. **CG. "Ninotchka"** (Ernst Lubitsch, 1939). Greta Garbo, Melvyn Douglas. Old A&D, 7:00 p.m. **"Sunset Boulevard"** (Billy Wilder, 1950). Gloria Swanson, William Holden, Erich von Stroheim. Old A&D, 9:00 p.m. **C2. "Women"** (Marta Mezaros, 1977). Investigation of the strength of women in the face of oppression and chauvinism. Hungarian, subtitles. AH-A, 7 & 9 p.m.

## 2 MONDAY

**★ Informal Brown Bag Discussion:**
**U-M Women's Studies Program**

U-M Anthropology Professor Sherry Ortner leads a discussion of "Nature, Culture, and Gender Revisited."

*Noon–1 p.m., Conference Room 360, Lorch Hall. Free. 763–2047.*

**★ Convocation on the Prevention of Nuclear War**

See 11 Wednesday. 7:30 p.m.

**★ Ding Ling: U-M Center for Chinese Studies Twentieth Anniversary Lecture Series**

One of this century's most famous Chinese novelists speaks on "Literature and Society: The Situation of the Writer Today." Her early works were daring stories about modern women, and she was a prominent figure in the cultural life of revolutionary China and the early years of the People's Republic. In 1957 she became the target of an "anti-rightist" campaign, and she was exiled to Manchuria. Officially rehabilitated in 1979, she has resumed her writing career.

*8 p.m., Rackham Amphitheatre. Free. 764-6308.*

**★ Guild House Poetry Series**

Paula Rabinowitz and Gloria Dyc read from their work. Also this month, November 9, Marilyn Churchill and Sue Budin; November 16, Charlotte Nekola and Judith Kerman.

*8 p.m., Guild House, 802 Monroe. Free.*

**Joe Perry Project: Tidal Wave Series**

A founding member of Aerosmith, guitarist/songwriter Perry formed his own group in 1979. The band features a typically Boston-styled crunching rhythm section with bassist David Hull, drummer Ronnie Stewart, and rhythm guitarist/vocalist Charlie Farren. Their latest LP, "I've Got the Rock 'N' Rolls Again," lives up to Perry's claim that "we're just playing real hard, insane rock 'n' roll."

*9:30 p.m., Second Chance, 516 E. Liberty. Tickets $7.50 at Schoolkids, PJ's Used Records, and all CTC outlets. 994–5350.*

**FILMS**

**CG. "Silence"** (Masohiro Shinoda, 1971). Nineteenth century conflict between western religion and eastern culture. Japanese, subtitles. Free. Old A&D, 8 p.m.

## 3 TUESDAY

**★ Free Noon Hour Film Series:**
**U-M Women's Studies**

**"Gentle Birth"** (Alvin Fertig, 1976), an award-winning film depicting the non-violent childbirth techniques of Frederick Leboyer; and **"Bottle Babies"** (Peter King, 1975), an exploration of the effects on Third World children of the marketing of baby formula by large corporations.

*Noon, 2235 Angell Hall. Free. 763–2047.*

**★ U-M Center for Human Growth and Development Seminar Series**

U-M developmental psychologist Harold Stevenson discusses **"Achievement and Classroom Behavior: Japan, Taiwan, and the U.S."** Also this month: November 17, U-M developmental psychologist Gary Olson discusses **"The Problem Solving Activities Involved in Reading"**; and November 24, U-M developmental psychologist John Hagen discusses **"Deficiency Approach to Learning Disabilities."**

*Noon, Room 44, Victor Vaughn Bldg. 1111 E. Catherine. Free. 764–8566.*

**Soviet Emigre Orchestra:**
**University Musical Society**

Lazar Gosman directs this 19-member chamber orchestra in a program that includes Vivaldi's Concerto Grosso in D minor; Sinfonietta from Shostakovich's Quartet No. 8 ("In memory of victims of fascism and war"); a Mozart Piano Concerto, Boris Bloch, soloist; andTchaikovsky's Serenade for Strings.

*8:30 p.m., Hill Auditorium. Tickets $5–$13 at Burton Tower and at the door. 665–3717.*

*Al Jarreau at Hill Auditorium, Wed., Nov. 4*

**FILMS**

**AAFC. "The Deer Hunter"** (Michael Cimino, 1978). Robert DeNiro, John Savage, Christopher Walken, Meryl Streep. AH-A, 6:30 & 9:30 p.m. **CG. "The Hunchback of Notre Dame"** (William Dieterle, 1939). Charles Laughton, Sir Cedric Hardwicke, Maureen O'Hara. Old A&D, 7 & 9 p.m.

## 4 WEDNESDAY

**★ Music at Midweek:**
**Michigan Union Arts Programs**

Mark Pinchala sings works by Duparc and John Jacob Niles' "Gambler Songs."

*Noon, Michigan Union Pendleton Room. Free. 763–5900.*

**Al Jarreau: U-M Office of Major Events**

Since his debut LP in 1974, Jarreau's career has met with almost universal critical and popular acclaim. The pre-eminent young jazz vocalist, Jarreau of late has been enlarging both his art and his popular appeal by playing with more conventional pop stylings, a la Johnny Mathis.

*8 p.m., Hill Auditorium. Tickets $9–$11 at the Michigan Union Box Office and at all CTC outlets. 763–2071.*

**Viewpoint Lectures: UAC**

Lecture by tax-reform activist Robert Tisch.

*8 p.m., Michigan Union Pendleton Room. $1. 763–1107.*

**Gatemouth Brown**

At 56, Brown commands a variety of idioms, including blues, rock, swing, country, and soul, and he incorporates most of these in each of his performances. With his incisive, compelling guitar playing, his frantic fiddling, and his smoky voice, the "high priest of Texas swing" bridges the gaps between all tastes without compromising the bite and force of his music.

*9:30 p.m., Rick's American Cafe, 611 Church. $4. 996–2747.*

**FILMS**

**CFT. "Distant Thunder"** (Satyajit Ray, 1973). Tranquility of Indian village life is shattered by WW II. Mich., 4, 7, & 9 p.m. **CG. "Rose Tattoo"** (Daniel Mann, 1955). Anna Magnani, Burt Lancaster, Jo Van Fleet. Old A&D, 7 p.m. **"Night of the Iguana"** (John Huston, 1964). Richard Burton, Ava Gardner, Deborah Kerr, Sue Lyon. Old A&D, 9:05 p.m. **C2. "Double Indemnity"** (Billy Wilder, 1944). Barbara Stanwyck, Fred MacMurray, Edward G. Robinson. MLB 3, 7 p.m. **"The Lost Weekend"** (Billy Wilder, 1945). Ray Milland. MLB 3, 9 p.m.

## 5 THURSDAY

**★ Sterling Brown: U-M Center for Afro-American Studies**

One of America's most influential poets and scholars reads from his work. Brown's poetry, short stories, reviews, and scholarly works have been appearing for more than fifty years. His poetry reflects the formal inventiveness of modern verse and the toughness, humor, and protest of black American folklore.

*4–5:30 p.m., 4th floor, Rackham Bldg. Free. 764–9168.*

**★ Thursdayfest: State Street Area Association**

Tonight's performer in this weekly series in magician Franz Harary of Odyssey and Illusion. The programs for Nov. 12 and 19 are to be announced.

*7:30 p.m., corner of North U. and State (in Nickels Arcade in case of inclement weather). Free. 663–6511.*

**★ Society for the Promotion of American Music**

Noted jazz critic Martin Williams discusses the music of Sarah Vaughn.

*7:30 p.m., Room 306, Burton Tower. Free. 996–1417.*

**★ Monthly Meeting: League of Women Voters**

Features a presentation by the League's Committee on Intergovernmental Relations. New members welcome.

*7:45 p.m., Stellhorn Lounge, Zion Lutheran Church, 1501 Liberty. Free. 668–7162.*

**Betty Carter: Eclipse Jazz**

The Paris Free Voice recently called Detroit-native Carter "the greatest living jazz singer," and few who have ever heard her would strenuously disagree. Carter was sitting in with Miles Davis and Charlie Parker before she even finished high school, and after more than thirty years of singing be-bop with the greatest names in jazz, she is in her prime. With Khalid Moss on piano, Curtis Lundy on bass, and Lewis Nash on drums. Also, at 4 p.m. in the Michigan Union Pendleton Room, Carter will conduct a free workshop.

*8 & 10:30 p.m., Michigan Union Ballroom. Tickets $6.50 at the Union Box Office and at all CTC outlets. For workshop information, call Eclipse, 763–5924; for ticket information, call 763–6922.*

**"Ladies at the Alamo": Canterbury Loft**

Paul Zindel's spirited drama about the founding of Houston's Alley Theatre, now one of the major regional theaters in the country. Features an all-woman cast from the Stage Company, the Loft's resident repertory group. Directed by Texan Jose Cantu.

*8 p.m., Canterbury Loft. 332 S. State. $3. 665-0606.*

**'Fiddler on the Roof": UAC Musket**

Joseph Stein's popular tragi-comic musical about the conflict between tradition and change in a small turn-of-the-century Russian village. A raft of great songs includes "If I Were a Rich Man." This student production is produced by Craig Brennan and directed by Judy Milstein.

*8 p.m., Power Center. Tickets $5.50–$6.50 at the Michigan Union Box Office and all CTC outlets. 763–1107.*

**★ "The Exodus and the Israelite Settlement in the Light of New Discoveries": B'nai B'rith Hillel Foundation**

Lecture by Israeli archaeologist Trude Dothan.

*8 p.m., 1429 Hill. Free. 663–3336.*

**"Wings": PTP's Michigan Ensemble Theatre**

See 1 Sunday. 8 p.m.

**"The Threepenny Opera": Black Sheep Repertory Theatre**

See 1 Sunday. 8:15 p.m.

**FILMS**

**AAFC. "Gloria"** (John Cassavetes, 1980). Gena Rowlands. AH-A, 7 p.m. **"The Killing of a Chinese Bookie"** (John Cassavettes, 1976). Ben Gazzara. AH-A, 9:10 p.m. **CFT. "To Catch a Thief"** (Alfred Hitchcock, 1955). Grace Kelly, Cary Grant. Mich., 2:30 & 7 p.m. **"North by Northwest"** (Alfred Hitchcock, 1959). Cary Grant, Eva Marie Saint, James Mason. Mich., 4:30 & 9 p.m. **CG. "King Kong"** (Merian C. Cooper, Ernest B. Schoedsack, 1933). Fay Wray, Robert Armstrong, Bruce Cabot. Old A&D, 7 & 9:30 p.m. **CLC. "All the President's Men"** (1976). Dustin Hoffman, Robert Redford. SA, 8 p.m. **MED. "Arsenic and Old Lace"** (Frank Capra, 1944). Cary Grant, Peter Lorre, Raymond Massey. Nat. Sci., 7 p.m. **"Long Day's Journey Into Night"** (Sidney Lumet, 1962). Katharine Hepburn. Nat. Sci., 9:15 p.m.


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# CALENDAR /continued

## 6 FRIDAY

★ **Peaceable Community Games: Washtenaw County Coordinating Council for Children at Risk**

A training session for "new games," non-aggressive, cooperative forms of athletic games. For teachers, social workers, coaches, parents, etc.

*3–5 p.m., County Parks and Recreation Department Gymnasium, 4133 Washtenaw. Free. 973–RISK.*

**Health and Healing Energy Lecture Series: Wholistic Health Council**

Laurel Fuller, director of the Ann Arbor School of Metaphysics, discusses how **"Your Body Is a Reflection of Your Mind."** Also this month: November 13, **"Homeopathy and Medical Self-Care in the Home";** and November 20, **"Connecting through Creative Dance."** All lectures preceded by an herb tea at 7 p.m.

*7:30 p.m., Wesley Lounge, 602 E. Huron. $2 donation (students, $1). 973–1546.*

**Radio City at the Michigan**

This new series aspires to recreate the "grand old days" of the Radio City Music Hall by combining musical entertainment, live stage productions, and film. The fall show begins with an organist performing an overture and introduction to **"A Thanksgiving Pageant,"** a half-hour show written and directed by Ann Arbor's prolific and versatile Tom Simonds. This work is billed as a farcical send-up of the old-timey, often half-baked flavor of theatrical "pageants." Followed by **"Topper"** (Norman Z. McLeod, 1937), a classic comedy with Cary Grant and Constance Bennett.

*8 p.m., Michigan Theatre. $3.50. (Film only, $2.) 668–8480.*

**"Wings": PTP's Michigan Ensemble Theatre**

See 1 Sunday. 8 p.m.

**"Diary of Anne Frank": Saline Area Players**

The popular drama about Jewish suffering, courage, and resilience in Nazi-occupied Holland is directed by Mary Ann Stevenson and stars Kelli Hansen, Marie Murrell, Andy Lindstrom, and Dave Curtis.

*8 p.m., Saline High Auditorium (behind the Middle School off Ann Arbor-Saline Rd). Tickets $4 at Great Lakes Federal Savings in Saline and at the door. 663–7158, 426–3216.*

★ **Dance Theatre 2**

Open rehearsal of three new dance works choreographed by company directors Christopher Watson and Kathleen Smith and company member Deborah DeLoranzo.

*8 p.m., Dance Theatre Studio, 711 North U. Free. 995–4242.*

**"The Ladies at the Alamo": Canterbury Loft**

See 5 Thursday. 8 p.m.

**"Fiddler on the Roof": UAC Musket**

See 5 Thursday. 8 p.m.

**"The Threepenny Opera": Black Sheep Repertory Theatre**

See 1 Sunday. 8:15 p.m.

**FILMS**

**AAFC. "Ordinary People"** (Robert Redford, 1980). Timothy Hutton, Mary Tyler Moore, Donald Sutherland, Judd Hirsch. MLB 4, 7 & 9:10 p.m. **ACTION. "Easy Rider"** (Peter Fonda, 1969). Dennis Hopper and Peter Fonda. Nat. Sci., 7 p.m. **"The Last Detail"** (Hal Ashby, 1973). Jack Nicholson, Randy Quaid. Nat. Sci., 9 p.m. **CG.** See Events. **CLC. "The Seduction of Joe Tynan."** Alan Alda, Barbara Harris, Meryl Streep. SA, 8 p.m. **"Zardoz"** (John Boorman, 1974). Sci. fi. in the year 2293. AH-A, 7 & 9 p.m. **GAR. "Inherit the Wind"** (Stanley Kramer, 1960). Spencer Tracy, Frederick March, Gene Kelly. Room 100 HH, 7 & 9 p.m. **MED. "Tin Drum"** (Volker Schlondorff, 1977). The rise of Hitler is seen through the eyes of a young child. German, subtitles. MLB 4, 7 & 9:30 p.m. **MCTF.** See Events.

## 7 SATURDAY

★ **Recycle Ann Arbor**

Collection date for the area bounded by Main, Stadium and Liberty. To use this free service, area residents should place recyclables on the curb in front of their houses by 8 a.m. Newspapers and magazines should be separated and bundled securely. Remove the labels from metal cans and flatten them. Glass must be separated by color and free of metal foil, rings, and caps. For further information, call 665–6398.

★ **Fall Sale: Friends of the Matthaei Botanical Gardens**

This annual fundraising event to promote the public and educational role of the Gardens is very popular. People stand in lines for various herb items, including wreaths, baskets, teas, herb vinegars, mulled wine mix, and jellies. Also, bird feed cones, house plants, hearth brooms, and T-shirts with Friends logo.

*9 a.m.–4 p.m., Auditorium, Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 764–1168, 482–8639.*

★ **"Artists and Accents": Abbot School PTO**

A multi-dimensional art fair featuring work by more than fifteen Ann Arbor area professional artists, along with culinary arts demonstrations by Complete Cuisine, Ann's Pantry, Say Cheese, and others, and exhibits by Ann Arbor junior and senior high artists. Also a special exhibit by Harry Antis, a nationally-recognized wildlife artist and Abbot parent.

*10 a.m.–5 p.m., Abbot School, 2670 Sequoia Pkwy (near Maple/Miller intersection). Free. 663–6531.*

**"Sky Scanning": U-M Exhibit Museum Planetarium**

An audio-visual recreation of the autumn sky.

*11:30 a.m., 1:30, 2:45 & 4 p.m., Exhibit Museum, Geddes at N. University. 75¢. (Children under 5 not admitted.) 764–0478.*

**U-M Football vs. Illinois**

*1 p.m., Michigan Stadium. Sold out. 764–0244.*

**Bob Dylan: U-M Office of Major Events**

First the bad news: Dylan, the demi-god of the 60's youth culture, has long since worn out his welcome. His work of the last five years has been gleefully trashed by everyone from *Rolling Stone* to *The Michigan Daily*. His absorption, for the last three years, in the themes and images of born-again Christianity has been generally received with shock, cynicism, and now boredom. The good news is that all this makes it a lot easier to get tickets to see him perform. He is as good as he ever was, and in many ways a great deal better. The blues-based phrasing and tonality of his singing has grown richer and sharper with age, his language has become an even funkier fusion of the idiomatic and the oddball, and his lyrics express, with an even fiercer passion, the same strange combination of clairvoyant, sharp-tongued distrust of everyone under the sun (including himself) and child-like faith in an attainable freedom. His recent shows have featured a balanced mixture of old and new material, and he has a top-notch blues-and-gospel rock band with an extraordinarily good four-woman gospel chorus. In fact, if you've soured on Dylan, Clydie King, who occasionally duets with him, is herself worth the price of admission.

*8 p.m., Hill Auditorium. Tickets $10–$15 at the Michigan Union Box Office and at all CTC outlets. Tonight's show is sold out. Tickets for Sunday's show, a late addition, went on sale Oct. 22 and are expected to be available into the first week of Nov. 763–2071.*

**"Mark Twain Tonight": Arbecoll Theatrics**

Hal Holbrook has been performing this show to sellout audiences ever since he developed it as college honors project at Denison University in 1954. He improvises his two-hour show from more than twelve hours of material at his disposal. This most successful one-man show of the American theatre is a popular classic.

*8 p.m., Michigan Theatre. Tickets $9.75–$16.75 at the Michigan Theatre Box Office. 668–8480, 665–0038.*

**Contra and Square Dance: Ann Arbor Friends of Traditional Music/U-M Folklore Society**

All dances taught; beginners welcome.

*8 p.m., Michigan Union. $2.50 (members $2). 995–8879.*

**"Wings": PTP's Michigan Ensemble Theatre**

See 1 Sunday. 8 p.m.

**"Diary of Anne Frank": Saline Area Players**

See 6 Friday. 8 p.m.

**"Fiddler on the Roof": UAC Musket**

See 5 Thursday. 8 p.m.

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# CALENDAR/continued

**"The Ladies at the Alamo": Canterbury Loft**
See 5 Thursday. 8 p.m.

**"The Threepenny Opera": Black Sheep Repertory Theatre**
See 1 Sunday. 8:15 p.m.

**Panocha String Quartet: University Musical Society**

These four young men, all under thirty, have performed together since their student days at the Prague Conservatory, meeting with high acclaim throughout Europe and the United States. The program: Haydn's Quartet in C, Op. 33 No. 3, Martinu's Quartet No. 5, Dvorak's Quartet in G, Op. 106.

*8:30 p.m., Rackham Auditorium. Tickets $5.50–$8.50 at Burton Tower and at the door. 665-3717.*

**FILMS**

**AAFC. "Ordinary People"** (Robert Redford, 1980). Timothy Hutton, Mary Tyler Moore, Donald Sutherland, Judd Hirsch. MLB 4, 7 & 9 p.m. **ACTION. "Of Human Bondage"** (John Cromwell, 1934). Bette Davis, Leslie Howard. Nat. Sci., 7 p.m. **"A Stolen Life"** (Anthony Allan, 1938). Bette Davis, Michael Redgrave. Nat. Sci., 9 p.m. **CG. "The Four Seasons"** (Alan Alda, 1981). Alan Alda, Carol Burnett, Sandy Dennis, Rita Moreno. Old A&D, 7 & 9:05 p.m. **CLC. "The Seduction of Joe Tynan."** Alan Alda, Barbara Harris, Meryl Streep. SA, 8 p.m. **C2. "Everyman for Himself"** (Jean-Luc Goddard, 1980). Three characters drift through Europe. Based on short stories of Charles Bukowski. AH-A, 7, 8:40 & 10:20 p.m. **MED. "Clockwork Orange"** (Stanley Kubrick, 1971). Malcolm McDowell. Based on Anthony Burgess' novel. MLB 3, 7 & 9:30 p.m.

## 8 SUNDAY

**Antiques Market**

Over 275 dealers in antiques and collectibles. This high-quality show is a monthly addiction for thousands. The last of the season; resumes in April.

*8 a.m.–4 p.m. ("early birds" welcome after 5 a.m.), Farm Council Grounds, 5055 Ann Arbor-Saline Rd. $1. 662–9453.*

**★ Second Sunday Open House: Motor City Theatre Organ Society**

Don Haller performs, followed by an open console, in which members of the audience are invited to try their hand at the big Barton theatre organ. Coffee and donuts at intermission.

*10 a.m., Michigan Theatre. Free. 663–1829.*

**★ Festival of Yiddish Culture: U-M Center for Russian and East European Studies/U-M Program in Judaic Studies**

U-M linguistics and Near East Studies Professor Herbert Paper lectures on "The Yiddish Language: Mirror of a People" (1 p.m., Rackham Amphitheater). Followed by dramatic readings from Yiddish literature, including works of Sholom Aleichem, by Detroiters Shirley Benyas and Leo Mogill, and performances of Yiddish music (2:30 p.m., 4th floor Assembly Hall). Also, a reception catered by a Jewish caterer (4 p.m., West Conference Room).

*1 p.m., Rackham Bldg. Free. 764–0351.*

**★ Delhi River Walk: Sierra Club**

A lovely walk through a wooded area along a peaceful stretch of the Huron River.

*1 p.m. Meet at Ann Arbor City Hall. Free. 662-4946.*

**Mini-Matinee Club: Ann Arbor Recreation Department**

The last in the series of Sunday afternoon matinees for young audiences ages 4 to 8. Featured are the Fauman Mask Puppet Theatre in "The Tree that Cried" and balladeer Will Vukin singing music from around the world.

*1:30 and 3:30 p.m., Cultural Arts Bldg., 1220 S. Forest. $2.50 (children, $2). 994-2326.*

**"Sky Scanning": U-M Exhibit Museum Planetarium**
See 7 Saturday. 1:30, 2:45 & 4 p.m.

**★ Friends of Four-Hand Music**

Monthly meetings to play ensemble piano music. Also, a performance of bones by Percy Danforth. Come to play or to listen.

*2 p.m., 1411 Granger. Free. 663-3942.*

**"Wings": PTP's Michigan Ensemble Theatre**
See 1 Sunday. 2 & 8 p.m.

**"Fiddler on the Roof": UAC Musket**
See 5 Thursday. 2 p.m.

**Ars Musica**

Ann Arbor's nationally-acclaimed original-instruments baroque ensemble performs J. S. Bach's Orchestral Suites, No. 1 and 2, a Vivaldi chamber concerto, and a Mozart string quartet (K. 421). The quartet performers are Dan Foster, John Dunham, Sarah Sumner, and Robin Wideman.

*3 & 8 p.m., St. Andrew's Episcopal Church, 306 N. Division. Tickets $4–$9 at Liberty Music and the Michigan Theatre Box Office. 662-3976.*

*Christopher Watson and Kathleen Smith at Dance Theatre Studio, Fri., Nov. 6.*

**"Duerer, Gruenewald and Bosch as Precursors in Art of Modern Thinking, Feeling, and Willing": Rudolf Steiner Institute**

Slide talk by U-Hawaii art professor W. Scherer.

*3 p.m., 1923 Geddes. $3 (seniors & students, $2). 662–6398.*

**"The Ladies at the Alamo": Canterbury Loft**
See 5 Thursday. 3 & 8 p.m.

**"The Threepenny Opera": Black Sheep Repertory Theatre**
See 1 Sunday. 4 p.m.

**Alvin's Fashion Show: Ann Arbor Chamber Orchestra League**

Features influences of the 18th-century Hapsburg era on contemporary fashions. With music by the Intrada Woodwind Trio: Nancy Waring, flute; Jay De Vries, clarinet; and Erik Haugen, bassoon. Also, door prizes and wine and cheese refreshments. To benefit the League, the fund-raising arm of the Ann Arbor Chamber Orchestra.

*6–9 p.m., Alvin's of Briarwood. Tickets $7.50 ($25 for Conductor's Circle seating). For reservations, send check to Linda Cantrell, 1919 Norway, Ann Arbor 48104, or call 996–0066.*

**Kenny Rogers: U-M Office of Major Events**

Rogers is possibly the most successful and widely popular singer and entertainer in the world today. His 1980 single topped almost every chart — pop, country, adult-contemporary, and soul — and the LP "Kenny Rogers' Greatest Hits" has sold a phenomenal 20,000,000 copies. More than anyone else, Rogers embodies country music's currently achieved status as mainstream cool.

*7 p.m., Crisler Arena. Tickets $12.50–$15 at the Michigan Union Box Office and all CTC outlets. 763–2071.*

**★ Yiddish Film Festival: U-M Center for Russian and East European Studies**

**"Mamale"** (Joseph Green, 1939) and **"Ydle Mitn Fidle"** (Joseph Green, 1937). Yiddish films are now historical documents of a culture that was going strong half a century ago on several continents but has now almost vanished. Molly Picon, the superstar of the American Yiddish theater, comes on screen as if she's expecting thunderous applause. These movies are fluff, but they provided entertainment and respect for a generation of hardworking, struggling Jewish immigrants. Some of us are their descendents. We have the comforts for which they worked, but we've lost much of their cultural heritage. We may have also lost some of their strength, zest for life, and ability to enjoy simple pleasures (like these movies).

*—Richard Meisler*

*7 & 8:45 p.m., MLB 3. Free. 764–0351.*

**Current and Modern Consort**

The fall concert of this local group dedicated to a continuation and advancement of the traditions of classical music, with an emphasis on complex rhythms and multiple color tones. The program features a piece for oboe and percussion by David Colson, a new chamber work by Richard Lavenda, and other new works by members of the group.

*8 p.m., Michigan Union Ballroom. $3 (students & seniors, $2). 994–3180.*

**Bob Dylan: U-M Office of Major Events**
See 7 Saturday. 8 p.m.

**FILMS**

**AAFC. Yiddish Film Festival.** See Film Highlights. **CG. "Exterminating Angel"** (Luis Bunuel, 1962). Surrealistic comedy of society seen through the behavior of guests at a dinner party. Spanish, subtitles. Old A&D, 7:30 p.m. **"Viridiana"** (Luis Bunuel, 1961). A nun's personal examination of religious and social conventions. Spanish, subtitles. Old A&D, 9:05 p.m. **C2. "Don Giovanni"** (Joseph Losey, 1980). The life and times of the legendary libertine. AH-A, 2 & 8 p.m. **MED. "Song of the South"** (Walt Disney, 1947). Uncle Remus and all his pals. MLB 3, 3, 5 & 7 p.m.

## 9 MONDAY

**★ Careers in Communication: U-M Continuing Education for Women Career of the Month**

Panel discussion explores the broad range of communications options in writing and the media.

*1:30–3:30 p.m., East Conference Room, Rackham. Free. 763–1353.*

**★ "The People's Church in Guatemala": Interfaith Council for Peace/ Latin American Solidarity Committee**

Julia Esquirel, a Presbyterian theologian from Guatemala, discusses the movement among church members to try to take control of the church and make it more pertinent to their political, social, and economic struggles.

*7:30 p.m., Wesley Lounge, 602 E. Huron. Free. 663–1870.*

**★ Convocation on the Prevention of Nuclear War**
See 11 Wednesday. 7:30 p.m.

**★ U-M Bartok Centennial Series**

The fifth and final program of the U-M graduate students' performance of the complete piano music for Bartok's 100th anniversary.

*8 p.m., U-M School of Music Recital Hall, Bonisteel Blvd., North Campus. Free. 764-0583.*

**Jango Edwards: Tidal Wave Series**

A homecoming for the Livonia-born Edwards, who has been making his home recently in Amsterdam, where he has built a reputation as one of Europe's greatest clowns. Irreverent, outrageous, and painfully funny, Edwards has the distinction of having been banned in Paris, charged with blasphemy in Munster, and declared lewd and destructive by the Archbishop of Munich. He was also a major force in creating the famed bi-annual Festival of Fools, an international event which gathers thousands of musicians, actors and theatre groups from around the world. His current show, "Garbage," played to rave reviews at New Yorks Entermedia Theatre in October. *New York Times* reviewer Mel Gussow called him a "one-man explosion of comedy talent, drawing inspiration from such sources as burlesque, Berlin in the 20's and Lenny Bruce, and filtering everything through his own manic sensibility."

*9:30 p.m., Second Chance, 516 E. Liberty. Tickets $6.50 at Schoolkids, PJ's Used Records, and all CTC outlets. 994–5350.*


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# CALENDAR /continued

**FILMS**

**CFT. "Pather Panchali"** (Satyajit Ray, 1954). First in a trilogy depicting the life of a Bengali village family. Bengali, subtitles. Mich., 4, 7, & 9 p.m. **CG. "The Land"** (Youssef Chahine, 1969). Villagers protest the expropriation of their land and discover themselves in the process. Arabic, subtitles. Free. Old A&D, 8 p.m.

## 10 TUESDAY

**★ November Coffee: Newcomers/Coterie Club of Ann Arbor**

A chance to meet old and new members of Coterie, a club open to anyone who's moved or returned to Ann Arbor within the last two years. (Once you're in, you're in forever.) Informal. Children welcome.

*10 a.m., 3854 Oak Drive, Ypsilanti (near Packard and Golfside). Free. 484-4415.*

**Bill Schustik: Town Hall Celebrity Lecture Series**

Historical balladeer Schustik is making his second appearance in this series by popular request. He performs a variety of 19th-century American songs, including songs of the sea, of the civil war, and of personal tragedy and comedy, as well as traditional folk songs and stories. He accompanies his booming baritone with guitar, concertina, and harmonica. Proceeds to the Margaret Waterman Alumnae Group's Scholarships for undergraduate women at U-M.

*10:30 a.m., Mendelssohn Theatre. $6 at the door. 769-1547.*

**★ Free Noon Hour Film Series: U-M Women's Studies**

In **"It Happens to Us"** (Amalie Rothschild, 1972) women of different ages, marital statuses, and races speak candidly about their abortion experiences; **"Your Pelvic and Breast Examination"** (Crommie and Crommie, 1975) details how a PAP smear and gonorrhea culture are taken and explains how to perform a breast self-examination.

*Noon, 2235 Angell Hall. Free. 763-2047.*

**★ Booked for Lunch: Ann Arbor Public Library**

U-M political science professor Daniel Levine discusses Jacobo Timerman's *Prison Without a Name, Cell Without a Number,* an account of political repression and anti-Semitism in Argentina.

*12:10 p.m., Ann Arbor Public Library. Free. Bring a bag lunch; coffee & tea provided. 994-2333.*

**★ "Heat Loss Through Windows Seminar": West End Studio**

Charlene Trout and Wade Harris of West End Studio, a design studio and contracting firm, explore ways of preventing heat loss through windows in terms of the principles of radiation, conduction, and convection. Current insulating products on display, both retail and do-it-yourself items. Limited to 30; reservations required. Also given on November 17, 7:30 p.m. For those unable to attend, Trout strongly recommends William A. Shurcliff's *Thermal Shades and Shutters: Over 100 Schemes for Reducing Heat Loss Through Windows,* available at $12.95 from Brick House Publishing.

*7:30 p.m., West End Studio, 2415 W. Stadium. Free. 995-7234.*

**★ Introduction to Rebirthing**

Registered rebirther Bob Egri, a former psychologist, introduces this process, in his words, for "clearing people of negativity and furthering emotional development." The term "rebirthing" refers to a therapeutic breathing technique and associated "affirmation techniques." Egri is also giving two workshops on "Building Self Esteem" on Nov. 12 and 19, 7:30-10 p.m. ($15).

*7:30-9:30 p.m., 1402 Hill. Free. 665-6924.*

**★ "Legal Ramifications of Non-Registration": Washtenaw County Committee Against Registration and the Draft**

The speaker is Birmingham lawyer and longtime draft resisters' representative Jim Lafferty.

*7:30 p.m., Ann Arbor Public Library. Free. 995-4754.*

**★ Convocation on the Prevention of Nuclear War**

See 11 Wednesday. 7:30 p.m.

**★ Fall Colloquium: U-M Committee Concerned with World Hunger**

U-M geography professor John Nystuen lectures on **"California Agriculture."** Also this month, U-M philosophy professor Peter Railton lectures on **"Famine and Affluence,"** November 17. Followed by discussion and refreshments.

*8 p.m., Michigan Union Conference Room #5. Free. 663-5445.*

**Jango Edwards: Tidal Wave Series**

See 9 Monday. 9:30 p.m.

*Jango Edwards at the Second Chance, Mon.-Wed., Nov. 9-11*

**FILMS**

**AAFC. "Detour"** (Edgar G. Ulmer, 1946). Tom Neal, Ann Savage. AH-A, 7 p.m. **"Dirty Harry"** (Don Siegel, 1971). Clint Eastwood. AH-A, 9 p.m. **CFT. "A Midsummer Night's Dream"** (Peter Hall, 1968). Diana Rigg, David Warner, Paul Rogers, Ian Richardson. Mich., 4, 7, & 9:15 p.m. **CG. "Potemkin"** (Sergei Eisenstein, 1925). Epic version of the Russian Black Sea Mutiny of 1905. Silent. Old A&D, 7 & 9:45 p.m. **"Faust"** (F. W. Murnau, 1926). An aged philosopher sells his soul to the devil. Silent. Old A&D, 8:15 p.m. **C2. "The Misfits"** (John Huston, 1961). Marilyn Monroe, Clark Gable, Montgomery Clift. MLB 3, 7 p.m. **"We're Not the Jet Set"** (Robert Duvall, 1977). Documentary of a Colorado ranch contrasts modern life with the old west. MLB 3, 9:10 p.m.

## 11 WEDNESDAY

**★ Convocation on the Prevention of Nuclear War**

The convocation opens with a panel discussion on **"Nuclear Weapons and International Policy"** chaired by U-M political science professor Harold Jacobson, 4-5:30 p.m. In the evening there are two lectures: Radiologist Richard Gardiner of Rush Medical College in Chicago discusses **"The Medical Consequences of Nuclear War,"** 7 p.m.; and Paul Walker of the Union of Concerned Scientists discusses **"Nuclear Weapons Strategies."**

Also, several related films, today and earlier this month: November 2, **"The Bomb"** and Nigel Calder's **"Nuclear Nightmares,"** 7:30 p.m., MLB 3; November 9, **"War Without Winners,"** and **"The Day After Trinity: J. Robert Oppenheimer and the Atomic Bomb,"** 7:30 p.m., MLB 3; November 10, **"War Without Winners," "The Plutonium Connection,"** and **"Eight Minutes to Midnight,"** Nat. Sci.

Today's films are **"The War Game," "Hiroshima/Nagasaki," "War Without Winners," "Armaments," "Decision to Drop the Bomb,"** and **"Plutonium Connection,"** noon-4 p.m., Rm 1035 Angell Hall; **"The Day After Trinity," "War Without Winners,"** and **"The War Game,"** 4-7 p.m., Rm 2225 Angell Hall; and **"Eight Minutes to Midnight,"** 9:15 p.m., Rackham Amphitheater. Sponsored by local chapters of Physicians for Social Responsibility, the U-M Physics Department, and others. Similar programs are being held at more than one hundred universities across the country.

*4 p.m., Rackham Lecture Hall. Free (including all films). 663-2027.*

**Home Heat Conservation Workshop: Ecology Center**

For do-it-your-selfers and for those who will hire a contractor. Topics include insulation, weather-stripping, caulking, window treatments, furnace modifications, and wood heat. This is the fourth of five workshops. The fifth is November 24 at Clague Middle School, Room 135. To register, indicate the session you would like to attend, and send a check for $3 (made out to Ann Arbor Public Schools) to Continuing and Community Education Office, 995 N. Maple Rd., Ann Arbor 48103.

*7:30-10 p.m., Mack Elementary School Music Room. $3. 761-3186.*

**Catfish Hodge**

Hodge grew out of the Detroit rock scene in the 60's but didn't come into his own until moving to Washington, D.C., in 1975. He works in a sort of self-defined genre that mixes blues, Detroit R&B, and old-time rock 'n' roll, with a dash of Creole influence thrown in to top it off. He writes most of his material, and his music is exuberant, defiant, often humorous, at times gruffly plangent, and always on the move.

*9:30 p.m., Rick's American Cafe, 611 Church. $4. 996-2747.*

**Jango Edwards: Tidal Wave Series**

See 9 Monday. 9:30 p.m.

**FILMS**

**CFT. "Mississippi Mermaid"** (Francois Truffaut, 1969). Catherine Deneuve, Jean-Paul Belmondo. French, subtitles. Mich., 3:15 & 7 p.m. **"Belle De Jour"** (Luis Bunuel, 1967). Catherine Deneuve. Mich., 5:15 & 9 p.m.

## 12 THURSDAY

**★ "A Century of Naval Architecture": Washtenaw County Historical Society**

The U-M College of Engineering is celebrating the 100th anniversary of its first course in naval architecture, and the main attraction of the celebration is the College's 20' wide, 12' deep, 360' long towing tank, an engineering facility by which the dynamics, resistance, and propulsion of new ship designs can be measured. Built in 1904, U-M's towing tank is the oldest and largest such facility associated with a university. U-M engineering professors Richard Couch and Armin Troesch show a film and explain the function and operation of the tank. Then visitors can take a look at it for themselves.

*6:30 p.m. Meet at West Engineering Bldg. Arch, corner of S. University and E. University. (Be on time: doors are normally locked.) Free. 761-5537.*

**★ "Crossing the Bridge": Ann Arbor Advocates for Safe Alternatives in Childbirth**

Ruth Nilsson of Ann Arbor's Rudolf Steiner-Waldorf School discusses how parents and educators can guide children in freedom toward adulthood.

*7 p.m., 3rd floor, First United Methodist Church, 602 E. Huron. Free. 973-7475.*

**"Mediterranean Discovery — Tunisia Holiday": U-M International Center**

Film explores Tunisia's appeal to sun-worshippers and travelers, its Berber and Roman heritage, the Sahara, the Island of Djerba, and ancient cities.

*8 p.m., Auditorium A, Angell Hall. $3. 764-9310.*

**"The Ladies at the Alamo": Canterbury Loft**

See 5 Thursday. 8 p.m.

**"The Threepenny Opera": Black Sheep Repertory Theatre**

See 1 Sunday. 8:15 p.m.

**Ted Curson: Eclipse Jazz Bright Moments Series**

Eclipse opens its series of performances by excellent but lesser known jazz artists with trumpeter Ted Curson, whose thirty-year career has brought him acclaim from his peers, including Miles Davis, Cecil Taylor, and Charlie Mingus. His latest LP, "Snake Johnson," has received high praise from *Downbeat.* The show is a jam session with Ann Arbor's own II-V-I rhythm section in three "bar sets." Also, a free open rehearsal at 4 p.m. in the Michigan Union Pendleton Room; advance registration required. Musicians in attendance will have an opportunity to perform with Curson during one of the evening sets. Non-musicians welcome to sit in. The concert is sponsored in part by a grant from the Michigan Council for the Arts.

*9 p.m., University Club, Michigan Union. Tickets $3 at Michigan Union Box Office and at CTC outlets. For information or to register for the workshop, call 763-5924 or 763-6922.*

**George Thorogood and the Destroyers: Tidal Wave Series**

One of the last of the genuine word-of-mouth rock 'n' roll heroes, Thorogood is as good as anyone today when it comes to rocking out blues and R&B classics or bringing early rock 'n' roll hits back alive. A stunningly exuberant guitarist, he's as close as you're likely to see to Chuck Berry's mythical Johnny B. Goode. But the best thing about him is that he still plays baseball (he scorns softball) in the Roberto Clemente League in his hometown, Wilmington, Delaware, and he won't tour during the baseball season. He doesn't write many of his own songs, but as he once told a *Rolling Stone* reporter, "Why should I write songs when Chuck Berry already wrote them all? I'd rather learn to hit a curve ball to the opposite field."

*9:30 p.m., Second Chance, 516 E. Liberty. Tickets $9 at Schoolkids, PJ's Used Records, and all CTC outlets. 994-5350.*

**FILMS**

**CFT. "2001: A Space Odyssey"** (Stanley Kubrick, 1968). The ultimate trip. Gary Lockwood, Keir Dullea. Mich., 4, 7, & 9:45 p.m. **CG. "8½"** (Frederico Fellini, 1963). Successful director seeks a source for fresh ideas only to find them within himself. Italian, subtitles. Old A&D, 7 & 9:30 p.m. **CLC. "Cartoon Festival."** Bugs Bunny, Mickey Mouse, Daffy Duck and all your favorites. SA, 8 p.m. **MED. "M"** (Fritz Lang, 1931). Peter Lorre. Nat. Sci., 7 & 10:15 p.m.

## 13 FRIDAY

**Audree Levy's Invitational Ann Arbor Winter Art Fair**

This popular and often high-quality fair features 280 juried artists from more than twenty-four states in a variety of media, including paintings, photographs, pottery, jewelry, glass, metal and wood sculpture, scrimshaw, leather, and enamel.

*10 a.m.-9 p.m., U-M Track & Tennis Bldg., at Ferry Field off State St. $2 (Children under 10 with adult, free.)*

**Annual Fall Book Sale: Friends of the Ann Arbor Public Library**

Something for everybody. Children's books, mysteries, science fiction, travel, cookbooks, fiction, and an unusual collection of works on Middle Eastern subjects in Arabic, Turkish, Hebrew, and Yiddish. Hardbacks, $1; paperbacks, 50¢. Tonight the sale is open to members of the Friends only (memberships on sale at the door for $3, or $5 for an entire family). On Sunday you can purchase a canvas tote bag for $6.25 and fill it with books for $1.75; on Monday, all books are half price, and you can fill a grocery bag with books for $4. Proceeds to support the Friends' many library programs, which include Booked for Lunch, all the library's children's programs, an in-progress history of Ann Arbor on slides and tape with city historian Wystan Stevens, and the purchase of library equipment.

*5-9 p.m., Ann Arbor Public Library. Except tonight, free. 663-8175.*

**"Local Lustrous Luminaries Evening": Cobblestone Farm Barn-Raising Fund Drive**

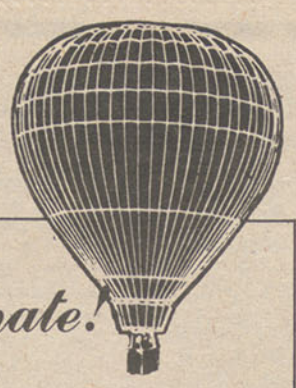
Featured guests include *Ann Arbor News* food columnist Catherine Arcure, WPAG personality Ted Heusel, WUOM producer Evans Mirageas, *Ann Arbor News* sports writer Jeff "Dump the Dope" Mortimer, nationally syndicated sex columnists Marguerite and Marshall Shearer, WAAM's "Fat Bob" Taylor, Ian Titterton of Ian's Patisserie fame, and Millie Schembechler. Wine and snacks and a cash bar. To raise funds for building a barn at Cobblestone Farm.

*6-10 p.m., Cobblestone Farm, 2781 Packard. Send $10 check made out to Cobblestone Farm Association to Cobblestone Farm Assn., P.O.* Box 7362, Ann Arbor 48107. 663-7872, 662-1671.

**Dinner and Talk: American Friends Service Committee**

All dishes served are from recipes contained in *Simple Gifts*, a cookbook compiled by members of the Friends Meeting and available for purchase December 1. The menu includes blintz souffle, improbable quiche, Betsy's vegetables, eggplant modenese, Vietnamese cabbage salad, Mother Branch's apple crisp, and more. To benefit the A.F.S.C. and the Ann Arbor Friends Meeting Religious Education. Followed at 8 p.m. by a free talk on **"Lebanon: The Reagan Administration's Middle East Policy"** by Max Holland, A.F.S.C.'s Washington representative specializing in military and arms trade policy.

*6:30 p.m., 1420 Hill. $4.50. For reservations, call 662-5027 or 662-5268.*

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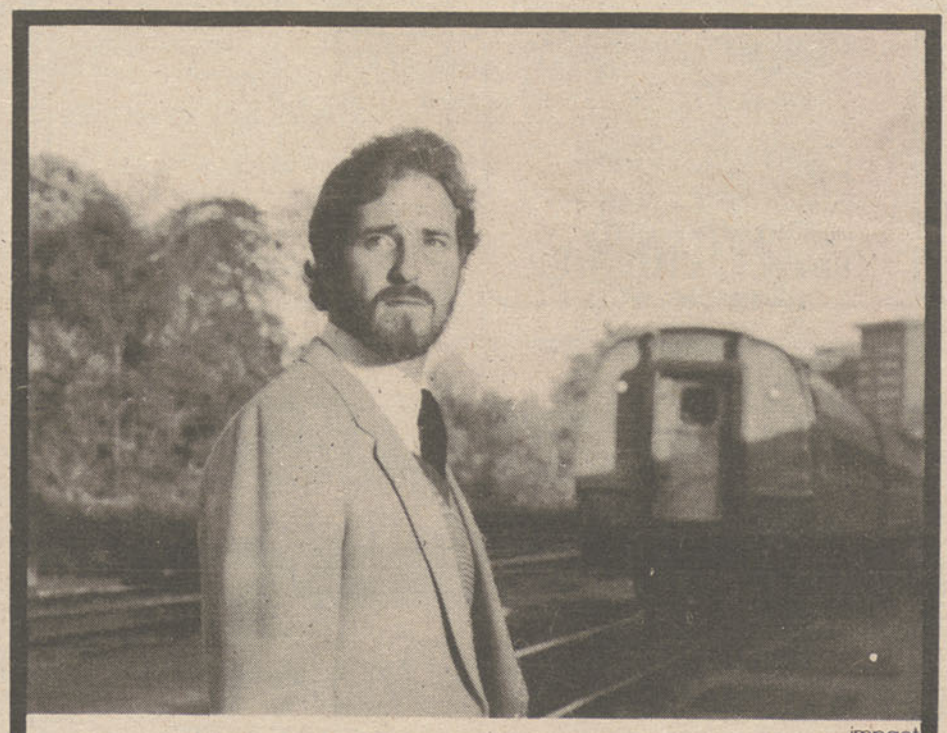

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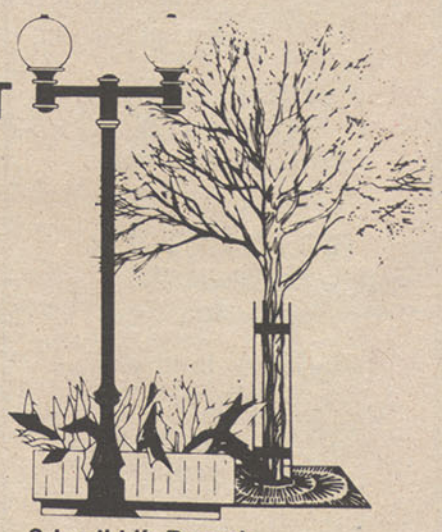

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Wed., Nov. 4/4, 7, 9
DISTANT THUNDER
(Satyajit Ray, 1973)

Thurs., Nov. 5/2:30, 7
TO CATCH A THIEF
(Alfred Hitchcock, 1955)

4:30, 9
NORTH BY NORTHWEST
(Alfred Hitchcock, 1959)

MCTF RADIO CITY AT THE MICHIGAN
Fri., Nov. 6/4, 8:30
TOPPER
(Norman Z. McLeod, 1937)

THE APU TRILOGY
Mon., Nov. 9/4, 7, 9
PATHER PANCHALI
(Satyajit Ray, 1954)

SHAKESPEARE FESTIVAL
Tues., Nov. 10/4, 7, 9:15
A MIDSUMMER NIGHT'S DREAM
(Peter Hall, 1968)

Wed., Nov. 11/3:15, 7
MISSISSIPPI MERMAID
(Francois Truffaut, 1969)

5:15, 9
BELLE DE JOUR
(Luis Bunuel, 1967)

Thurs., Nov. 12/4, 7, 9:45
2001: A SPACE ODYSSEY
(Stanley Kubrick, 1968)

Fri., Nov. 13/3, 7, 11
TAXI DRIVER
(Martin Scorsese, 1976)

5, 9
MEAN STREETS
(Martin Scorsese, 1973)

Sat., Nov. 14/1, 3, 5, 8:30, 10:30
WARNER BROS. CARTOONS

Sun., Nov. 15/3:15, 6:15, 9:15
COCOANUTS
(Robert Florey & Joseph Stantley, 1929)

5, 8
HORSEFEATHERS
(Norman Z. McLeod, 1932)

THE APU TRILOGY
Mon., Nov. 16/4, 7, 9
APARAJITO
(Satyajit Ray, 1957)

MUSICAL FESTIVAL
Tues., Nov. 17/3, 7
SWING TIME
(George Stevens, 1936)

5, 9
THE BAND WAGON
(Vincente Minnelli, 1953)

KUROSAWA FESTIVAL
Wed., Nov. 18/3:15, 7
STRAY DOG
(Akira Kurosawa, 1949)

5:30, 9:15
RASHOMON
(Akira Kurosawa, 1950)

Sat., Nov. 21/3, 7, 10:45
PSYCHO
(Alfred Hitchcock, 1960)

5, 9
SISTERS
(Brian DePalma, 1973)

Sat., Nov. 28/7, 9:15
THE MAN WHO WOULD BE KING
(John Huston, 1975)

THE APU TRILOGY
Mon., Nov. 30/4, 7, 9
THE WORLD OF APU
(Satyajit Ray, 1959)


# CALENDAR /continued

**The Alternative Economics Conference: Ann Arbor Democratic Socialist Organizing Committee**

The two-day conference opens tonight at 7:30 p.m. with a plenary session on **"The Crisis of the American Economy."** Speakers include Ira Arlook, director of the Ohio Public Interest Campaign, one of the most successful citizens groups in the country; Machinists Union business representative James Leslie; and Employment Research Associates director Marion Anderson. Tomorrow's events: Workshops. 10 a.m.-noon and 2:30-4 p.m.; special session on "Re-Industrialization and Michigan" with Dan Luria and Jack Russell of the UAW and MSU law professor and Democratic gubernatorial candidate Zoltan Ferency, 1 p.m.; and a plenary session on "Strategic Responses to the Economic Crisis," with Detroit Congressman John Conyers, Conference on Alternative State and Local Policies director Lee Webb, and Randy Barber, an alternative pension fund investment expert. Also, for an extra $5, a reception at the home of State Representative Perry Bullard, 1306 Iroquois, at 7 p.m.

*5:30 p.m. (registration), Michigan Union. $5 (students, seniors, and unemployed, $2). 662-6597.*

**★ "How to Beat the Holiday Blues": School of Metaphysics**

Lecture by School of Metaphysics director Laurel J. Fuller.

*7:30 p.m., 1029 Fountain (between Miller and Sunset). Free. 996-1363.*

**★ Solo Dance and Solo Music: U-M Dance Department**

Performances by U-M Dance Department faculty members Gay Delanghe and Gregory Ballard. Delanghe performs "Black Figure" to the music of Ann Arbor composer George Cacioppo and "Toccata Dirge" to the music of Bach, both choreographed by Delanghe. Also, "Windsong" to the music of Vivaldi and Ravel, choreographed by Ann Arborite Jeanne Parsons Bostian, and a newly-commissioned work from avant-garde choreographer Christine Loixseau of Grand Valley State College. Dance Department Musical Director Ballard performs Mozart's Fantasy in D minor (K. 397) and premieres his own Suite for Piano, five movements based on Kenneth Graham's *Wind in the Willows.*

*8 p.m., Studio "A," Dance Bldg., 1310 North U. Court. Free. 763-5460.*

**Residential College Players**

Two one-act dark comedies by recent Residential College graduate Jeff Wine. "Clyde Evades the Draft," directed by Pauline Gagnon, follows a paranoiac's efforts to escape Uncle Sam. His scheming backfires when his girlfriend's psychiatrist brother takes his pretense of mental unfitness seriously. In "Serve the Public," directed by Wine, a restaurant owner tries to pump his unsuspecting clientele of their last dollars by playing every role from bus boy to entertainer.

*8 p.m., East Quad Auditorium, East U. between Hill and South U. $3 (tentative). 761-9059.*

**"The Ladies at the Alamo": Canterbury Loft**

See 5 Thursday. 8 p.m.

**"The Threepenny Opera": Black Sheep Repertory Theatre**

See 1 Sunday. 8:15 p.m.

## FILMS

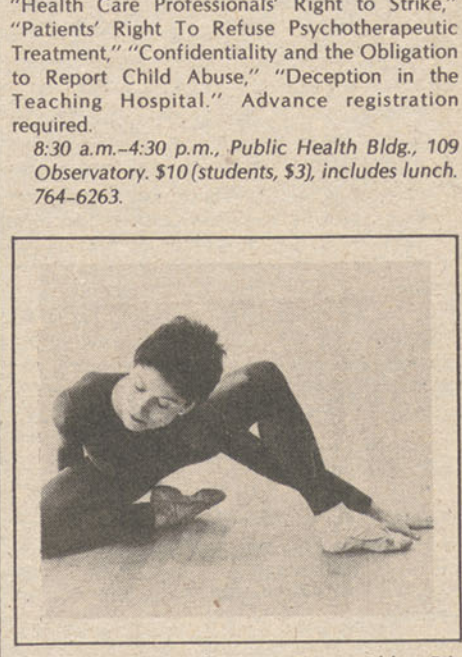
**AAFC. "Caveman"** (Carl Gottlieb, 1981). Ringo Starr, Barbara Bach. MLB 4, 7 & 9:40 p.m. **ACTION. "The Front"** (Woody Allen, 1976). Woody Allen. MLB 3, 7 & 9 p.m. **CFT. "Taxi Driver"** (Martin Scorsese, 1976). Robert DeNiro, Peter Boyle, Harvey Keitel, Jodie Foster. Mich., 3, 7, & 11 p.m. **"Mean Streets"** (Martin Scorsese, 1973). Robert DeNiro, Harvey Keitel. Mich., 5 & 9 p.m. **CG. "I Am Curious (Yellow)"** (Vilgot Sjoman, 1967). X-rated exploration of modern woman. Swedish, subtitles. Old A&D, 7 & 9 p.m. **CLC. "Nine Lives of Fritz the Cat."** Fritz experiences life in the 1970s, complete with nagging wife and welfare checks. Animated. SA, 8 p.m. **C2 "The Last Metro"** (Francois Truffaut, 1980). Catherine Deneuve, Gerald Depardieu. AH-A, 7 & 9:30 p.m. **GAR. "A Little Romance"** (George Roy Hill, 1979). Room 100 HH, 7 & 9 p.m. **MED. "Airplane"** (D. Abrahams and J. Zucker, 1980). Robert Stack, Leslie Nielson, Lloyd Bridges, Peter Graves. Nat. Sci., 7, 8:45, & 10:20 p.m.

## 14 SATURDAY

**Eighth Conference on Ethics, Humanism and Medicine**

The aim of the conference is to foster a rational and interdisciplinary approach to medical ethics. Participants usually include students, faculty, and practitioners in the fields of medicine, nursing, public health, philosophy. pharmacy, law, and religion. Topics are "Health Care Professionals' Right to Strike," "Patients' Right To Refuse Psychotherapeutic Treatment," "Confidentiality and the Obligation to Report Child Abuse," "Deception in the Teaching Hospital." Advance registration required.

*8:30 a.m.-4:30 p.m., Public Health Bldg., 109 Observatory. $10 (students, $3), includes lunch. 764-6263.*



*Gay Delanghe at the U-M Dance Bldg., Fri., Nov. 13.*

**★ Salvation Army Bazaar**

Baby clothes abound in the Baby Boutique. Also, Christmas tree decorations, needlepoint, plants, baked goods, homemade baked sale, quilts & pillows, and white elephant sale. Proceeds to benefit the new Arbor Haven House on Henry St. for dislocated people.

*9 a.m.-3 p.m., Salvation Army Citadel, 100 Arbana. Free. 665-9011.*

**★ Fall Bazaar: St. Thomas Altar Society**

Needlepoint is a specialty, appearing in a doll house and a nativity set to be raffled off. Other raffle items, too. Knitted items, plants, silk flowers, wheat weavings, leaded glass, ceramics, handmade dolls, children's game booth, and more. Also, arts and crafts demonstrations.

*9 a.m.-6 p.m., St. Thomas Parish Hall, 520 Elizabeth St. Free. 663-0657.*

**"Gasoline Consumption and America's Security": League of Women Voters/ Environmental Policy Institute**

Speakers include Senator Carl Levin and U-M engineering professor John Clark, a former chairman of Ann Arbor's Energy Policy Steering Committee. Includes lunch.

*9 a.m.-3:15 p.m., Michigan League. Free. (There is a $10 refundable registration fee.) To pre-register, call 668-7162.*

**★ Christmas Bazaar: Glacier Way United Methodist Church**

Hand-sewn items, plants, baked goods, white elephants, and a special table for children only, with inexpensive gifts for kids to give. Snacks and lunch.

*9 a.m.-4 p.m., Glacier Way United Methodist Church, 1001 Green Rd. Free. 971-6177.*

**★ Annual Fall Book Sale: Friends of the Ann Arbor Public Library**

See 13 Friday. 9 a.m.-6 p.m.

**1st Annual Run: Washtenaw County Medical Society Auxiliary**

1-mile and 10-kilometer runs. Medals to first three finishers in each of nine age divisions for males and females. To benefit the Ann Arbor Hands-On Museum.

*9:30 a.m. (1 mile) and 10:30 a.m. (10 K run), Dexter High (take I-94 to exit 167, 3 miles north on Baker). $7 (includes T-shirt) for all who pre-register by Nov. 7; $5 (no T-shirt) for day-of-race registration. For information, call Cynthia at 761-3666 (days) or 475-9391 (eves. and weekends).*

★ **Senior Citizens' Bazaar: Washtenaw County Parks and Recreation Commission**

Handmade crafts, art works, and Christmas items from seniors and local craftspeople.

*10 a.m.–4 p.m., County Recreation Center, 4133 Washtenaw. Free. 994–2575.*

★ **AAPEX '81: 7th Annual Stamp Exhibition and Bourse: Ann Arbor Stamp Club**

The show features an 80-frame exhibition and 26 tables of dealers. Also, a special cancel and cacheted cover show featuring the Gerald R. Ford Presidential Library.

*10 a.m.–6:30 p.m., Ann Arbor Armory, 223 E. Ann. Free. 996–0098 (eves.).*

**The Alternative Economics Conference: Ann Arbor Democratic Socialist Organizing Committee**

See 13 Friday. 10 a.m.

**Audree Levy's Invitational**
**Ann Arbor Winter Art Fair**

See 13 Friday. 10 a.m.–9 p.m.

**"Sky Scanning":**
**U-M Exhibit Museum Planetarium**

See 7 Saturday. 11:30 a.m., 1:30, 2:45 & 4 p.m.

★ **Community Open Meeting:**
**Gray Panthers of Southeastern Michigan**

Cheryl Newell of Newtrition Outreach discusses **"How Helpful Eating Can Relieve International Indigestion."** A chance to learn something about how your diet affects the cultures and economies of people around the world. Gray Panthers is not for senior citizens only. It is an organization, says Jennifer Hayden of the local chapter, "of youth and age in action together for helping society now and for generations to come."

*3–5 p.m., 2nd floor conference room, Fire Station, 111 Fifth Ave. Free. 665–5348.*

★ **"The Curtain Rises":**
**Michigan Community Theatre Foundation**

MCTF kicks off its annual Membership Drive with a new slide show about the Michigan Theatre. Followed by a champagne reception and the final two showings of a collection of fifteen Warner Brothers cartoons.

*7–8:15 p.m., Michigan Theatre. Free (includes film). 668–8480.*

**U-M Hockey vs. Western Michigan**

*7:30 p.m., Yost Ice Arena. $3.50. 764–0244.*

**Heritage of Hope: Community Youth Ministry**

Featured performers are three internationally known inspirational country music artists, Evangeline Grant Redding, Gary Grant, and George Jones. To benefit the Community Youth Ministry, a new outreach organization for minorities in Southeast Ann Arbor.

*8 p.m., Church of the Good Shepherd, 2145 Independence Blvd. Donation. 971–6133.*

★ **Tip 'N' Sip: Newcomers/Coterie Club of Ann Arbor**

Bring your spouse, your drink, and a snack to pass. A chance to meet other new couples.

*8 p.m., 2537 Georgetown Blvd. Free. If you plan to come, call Julie Spangler at 665–9064 to let her know.*

**Foreigner: U-M Office of Major Events**

This extremely popular English group's latest single, "Urgent," maintains the standards of loud, rhythmic, insistent, and stylishly produced rock 'n' roll that has kept them up around the top of the charts since they first surfaced in the mid-70's.

*8 p.m., Crisler Arena. Tickets $9.50–$11.50 at the Michigan Union Box Office and at all CTC outlets. 763–2071.*

**Residential College Players**

See 13 Friday. 8 p.m.

★ **Solo Dance and Solo Music:**
**U-M Dance Department**

See 13 Friday. 8 p.m.

**"The Ladies at the Alamo": Canterbury Loft**

See 5 Thursday. 8 p.m.

**"The Threepenny Opera":**
**Black Sheep Repertory Theatre**

See 1 Sunday. 8:15 p.m.

**Benefit Dance: Michigan Organization for Human Rights/EMU Gay Students Association**

Live entertainment and a cash bar.

*9 p.m., Michigan Union Anderson Room. $2. 487–0381.*

**FILMS**

**AAFC. "Fame"** (Alan Parker, 1980). Irene Cara, Gene Anthony Ray. MLB 3, 7 & 9:30 p.m. **ACTION. "Amarcord"** (Frederico Fellion, 1974). Small town life in Mussolini's Italy. Italian, subtitles. Nat. Sci., 7 & 9:15 p.m. **CFT. "Warner Bros. Cartoons."** Daffy Duck, Yosemite Sam, Tweety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# CALENDAR/continued

Pie, Elmer Fudd. Mich., 1, 3, 5, 8:30, & 10:30 p.m. **CG. "Go Tell the Spartans"** (Ted Post, 1978). Burt Lancaster. Old A&D, 6:45 & 10:00 p.m. **"Let There Be Light"** (John Huston, 1945–46). Compassionate documentary of WW II veterans. Old A&D, 9 p.m. **CLC. "Fantastic Animation Festival."** An international collection of fourteen shorts. SA, 8 p.m. **C2. "The Last Metro"** (Francois Truffaut, 1980). Catherine Deneuve, Gerard Depardieu. AH-A, 7 & 9:30 p.m.

## 15 SUNDAY

**Fall Bazaar: St. Thomas Altar Society**
See 14 Saturday. 9 a.m.–2 p.m.

**"Individuality in Calligraphy": Ann Arbor Art Association/Pen Dragons Club**
See 14 Saturday. 9:30 a.m.–4:30 p.m.

**★ Fruit and Nut Walk: Washtenaw County Parks and Recreation Nature Walk**
After the leaves have fallen, various nuts and seeds become the most eye-catching objects in the forest. Some of these may be eaten, while others can be dried and displayed in collections. Bring a bag for some of the more interesting finds.
*10 a.m., Park Lyndon, N. Territorial, 1 mile east of M-52. Free. 994–2575.*

**★ Annual Fall Book Sale: Friends of the Ann Arbor Public Library**
See 13 Friday. 1-5 p.m.

**Audree Levy's Invitational Ann Arbor Winter Art Fair**
See 13 Friday. 10 a.m.–6 p.m.

**★ AAPEX '81: 7th Annual Stamp Exhibition and Bourse: Ann Arbor Stamp Club**
See 14 Saturday. 11 a.m.–5 p.m.

**★ Highlands Recreation Area: Sierra Club**
Highlands is northwest of Detroit, about an hour from Ann Arbor. Its trails cover terrain ranging from steep moraines to flat, marshy ground.
*1 p.m. Meet at Ann Arbor City Hall. Free. 665–7389.*

**★ Annual Fall Book Sale: Friends of the Ann Arbor Public Library**
See 13 Friday. 1–5 p.m.

**"Sky Scanning": U-M Exhibit Museum Planetarium**
See 7 Saturday. 1:30, 2:45 & 4 p.m.

**Art Auction: Hebrew Day School of Ann Arbor**
Features lithographs, etchings, woodcuts, serigraphs, and paintings by more than a score of world-renowned artists, including Braque, Calder, Chagall, Dali, Goya, Hogarth, Picasso, Renoir, and Rockwell. Conducted by Albert Scaglione of Park West Gallery in Southfield. Preceded by a wine and cheese preview at 1 p.m. To benefit the Hebrew Day School. Babysitting available. All major credit cards accepted.
*2 p.m., 1429 Hill. $1.50 donation. 668–6770.*

**★ "The Burmese Harp": Stearns Collection of Musical Instruments**
Lecture and performance by U-M music professor Judith Becker. This is the final fall lecture in the "Three Plus Three Plus Three Equals Music at Stearns" series (three lectures on the third Sunday of the first three months of the fall and winter terms).
*3 p.m., Stearns Bldg., corner of Baits and Broadway, North Campus. Free. 995–2959.*

**Ann Arbor Cantata Singers**
This community group, under the direction of Bradley Bloom, opens its 22nd season with a program of Mozart's Great C minor Mass and Bach's "Jesu, Meine Freude."
*4 p.m., St. Andrew's Episcopal Church, 306 N. Division. Tickets $4.50 (students, $2.25) at the Michigan Theatre Box Office or at the door. 668–8480.*

**U-M Women's Glee Club**
The decidedly mixed-bag program includes a 16th-century motet, Haydn's Magnificat, the madrigal "Come, Lover, Follow Me," two Perschetti settings of e. e. cummings' poems, an arrangement of 40's songs by U-M music professor Carl Alexius, and some Michigan songs. Also, a performance by EMU's internationally award-winning Madrigal Singers.
*4–5:30 p.m., Mendelssohn Theatre. $4 (students & seniors, $2). 665–3717.*

**Tashi: Clarinet & Strings: University Musical Society**
This popular string quartet performs Mozart's Divertimento for String Trio, K. 563; Karel Husa's Evocation de Slovaquie; and von Weber's Clarinet Quintet, Op. 34.
*4 p.m., Rackham Auditorium. Tickets $6.50–$8.50 at Burton Tower and at the door. 665-3717.*

**"The Threepenny Opera": Black Sheep Repertory Theatre**
See 1 Sunday. 4 p.m.

**Big Band Night: Campus Inn**
A nostalgic evening of Glenn Miller, Tommy Dorsey, and Duke Ellington favorites provided by the Ambassadors, a 17-piece combo billed as "greater Ann Arbor's band of renown." Cash bar, dancing, and old-fashioned ballroom seating.
*6:30 p.m., Campus Inn. $7.50 (dinner guests, $2.50). Advance dinner and ballroom reservations required. 769–2200.*

*Judith Becker lectures and performs on the Burmese harp at the Stearns Bldg., Sun., Nov. 15.*

**★ Yiddish Film Festival: U-M Center for Russian and East European Studies**
Two films. **"God, Man and Devil"** (Joseph Seiden, 1949), Jacob Gordin's play of a Jewish Faust-like character with inverted overtones of Job, and **"Green Fields"** (Harry Felt, 1937), a pastoral romance based on Peretz Hirshbein's legendary tale of a Hasidic youth who leaves the *heder* to search out "true Jews."
*7 & 8:45 p.m., Modern Languages Building 4. Free. 764–0351.*

**★ "The Christian Moral Vision and Century 21 Futures": United Ministries in Higher Education/ Ypsilanti**
This conference inaugurates the United Ministries' new Christian Ethics Institute. Events open to the public feature guest lecturer and theologian-in-residence Peter Gomes of the Harvard Divinity School. Gomes, widely regarded as one of the outstanding preachers in America, delivers the sermon at the community service opening the conference tonight at 7:30 p.m., with music provided by the First Methodist Choir and organist Lucille Zumstein of the First Baptist Church. Gomes also lectures at 4 p.m., Nov. 16–17, 216 Pray-Harrold, EMU campus.
*7:30 p.m., First Baptist Church, 1110 W. Cross, Ypsilanti. Free. 483–5308.*

**"The Ladies at the Alamo": Canterbury Loft**
See 5 Thursday. 8 p.m.

**FILMS**

**AAFC. "Yiddish Film Festival."** See Events. **CFT. "Cocoanuts"** (Robert Florey & Joseph Santley, 1929). Marx Brothers, Margaret Dumont. Mich., 3:15, 6:15, & 9:15 p.m. **"Horsefeathers"** (Norman Z. McLeod, 1932). Marx Brothers. Mich., 5 & 8 p.m. **CG. "Judex"** (Georges Franju, 1964). Pre-WW I fantasy of a superhero by Franju, an obscure French anarchist. Old A&D, 7 p.m. **"Eyes Without A Face (Les Yeux Sans Visage)"** (Georges Franju, 1959). Plastic surgeon resolves to rebuild the face of his young daughter, grafting the necessary parts from unknowing victims. Old A&D, 9 p.m. **C2. "I Vitelloni"** (Frederico Fellini, 1953). A portrait of rootless youth in a small Italian resort town. Italian, subtitles. AH-A, 7 p.m. **"Open City"** (Roberto Rossellini, 1945). Anna Magnani. Portrait of the resistance movement in Italy. Italian, subtitles. AH-A, 9 p.m.

## 16 MONDAY

**★ Informal Brown Bag Discussion: U-M Women's Studies Program**
U-M English Professor June Howard leads a discussion of feminist science fiction. Principal texts are Sally M. Gearhart's *The Wanderground* and Joanna Russ's *The Two of Them.*
*Noon–1 p.m., Conference Room 360, Lorch Hall. Free. 763–2047.*

**★ Annual Fall Book Sale: Friends of the Ann Arbor Public Library**
See 13 Friday. 10 a.m.–7 p.m.

**★ Theodore Weiss: U-M English Department**
Princeton English professor Weiss, editor of the *Quarterly Review of Literature,* reads his poems. His most recent work is *The World Around Us: New and Selected Poems.*
*4 p.m., Michigan Union Pendleton Room. Free. 769–3175.*

**★ Careers in Communication: U-M Continuing Education for Women Career of the Month**
Resource people from various communications fields are on hand to discuss employment and educational opportunities and to answer questions.
*7–9 p.m., CEW Library, 350 S. Thayer. Free. 763–1353.*

**★ Meditation Class: Syda Foundation**
Introduction to yoga and meditation led by popular U-M psychology professor Richard Mann. Includes a talk, chanting, meditation, and discussion. Refreshments follow.
*8 p.m., 902 Baldwin. Free. 994–5625.*

**9 9 9: Tidal Wave Series**
This English new wave group combines ferocious power chords with winning pop hooks. A major hit in England, they are just beginning to make an impact here. The opening act is a Los Angeles rockabilly band, the Alley Cats.
*9:30 p.m., Second Chance, 516 E. Liberty. Tickets $7.50 at Schoolkids, PJ's Used Records, and all CTC outlets. 994–5350.*

**FILMS**

**CFT. "Aparajito"** (Satyajit Ray, 1957). Second film of Ray's trilogy of Indian life. Mich., 4, 7, & 9 p.m.

## 17 TUESDAY

**★ Free Noon Hour Film Series: U-M Women's Studies**
**"Rape Culture"** (Cambridge Documentary Films, 1975) examines popular culture for connections between sexual violence and "normal" patterns of male-female behavior; **"Nobody's Victim"** (Ramsgate, 1972) offers practical suggestions for self-defense for women.
*Noon, 2235 Angell Hall. Free. 763–2047.*

**★ Kitchen Clinic: Mary Christensen's Kitchens**
Slide presentation, and a panel of design specialists to answer questions.
*7–10 p.m., Mary Christensen's Kitchens, 1144 Newport. Free. 668–6388.*

**"The Peace Imperative: Local Perspectives": World Peacemakers/Wesley Foundation**
Panel discussion with U-M political science professor David Singer as guest speaker.
*8 p.m., Wesley Lounge, 602 E. Huron. Free. 668–6881, 761–1446.*

**★ Festival of Experimental German Film: Goethe Institute/Chicago and U-M**
Part I of this three-day festival, entitled "The 1920's: The Artist as Filmmaker," features films by Ruttmann, Richter, Fischinger, Moholy-Nagy, Seeber, and others. Introductory comments by West German filmmaker and critic Ingo Petzke.
*8 p.m., Auditorium 3, Modern Languages Bldg. Free. 662–9671.*

**Elvis Dave and Rainbo**
One of only three Elvis sound-alikes who were active while Presley was alive, Dave Falzetti, a teacher at Canton High in Plymouth, got his start

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|---|---|---|---|---|---|---|---|---|---|
| Pre-school and Kindergarten | 3½ and up | No double runners. Helmets required for new beginners. | M 1:30– 2:30 PM | 17 | $20.00 | $24.00 | 36 | $20.00 | $24.00 |
| | | | T 9:45–10:45 AM | 18 | 20.00 | 24.00 | 37 | 20.00 | 24.00 |
| | | | TH 9:45–10:45 AM | 19 | 20.00 | 24.00 | 38 | 20.00 | 24.00 |
| | | | TH 1:30– 2:30 PM | 20 | 20.00 | 24.00 | 39 | 20.00 | 24.00 |
| Beginner and Intermediate (Class No. 24 Buhr outdoor Session II only) | Age 6 (or first grade) through 12 | Helmets for new beginners. No experience necessary, or may possess U.S.F.S.A. badges | M 5:45– 6:30 PM | 21 | $22.00 | $26.00 | 40 | $22.00 | $26.00 |
| | | | M 6:45– 7:30 PM | 22 | 22.00 | 26.00 | 41 | 22.00 | 26.00 |
| | | | T 6:15– 7:00 PM | 23 | 22.00 | 26.00 | 42 | 22.00 | 26.00 |
| | | | W 4:30– 5:30 PM | 24 | 22.00 | 26.00 | – | no offering | |
| | | | F 5:00– 5:45 PM | 25 | 22.00 | 26.00 | 43 | 22.00 | 26.00 |
| Advanced I | 6–16 | Minimum of 3 U.S.F.S.A. badges | TH 7:15– 8:15 PM | 26 | $24.00 | $28.00 | 44 | $24.00 | $28.00 |
| | | | F 6:00– 7:00 PM | 27 | 24.00 | 28.00 | 45 | 24.00 | 28.00 |
| Advanced II | 6–16 | Minimum of 5 U.S.F.S.A. badges | T 7:15– 8:15 PM | 28 | $24.00 | $28.00 | 46 | $24.00 | $28.00 |
| Adult | 13 and older | Adv./Int. | T 8:30– 9:30 PM | 29 | $25.00 | $29.00 | 47 | $25.00 | $29.00 |
| | | Adv. | W 9:00– 9:45 AM | 30 | 25.00 | 29.00 | 48 | 25.00 | 29.00 |
| | | Beg./Int. | W 10:00–10:45 AM | 31 | 25.00 | 29.00 | 49 | 25.00 | 29.00 |
| | | Beg./Int./Adv. | TH 8:30– 9:30 PM | 32 | 25.00 | 29.00 | 50 | 25.00 | 29.00 |
| | | Adv. | F 9:00– 9:45 AM | 33 | 25.00 | 29.00 | 51 | 25.00 | 29.00 |
| | | Beg./Int. | F 10:00–10:45 AM | 34 | 25.00 | 29.00 | 52 | 25.00 | 29.00 |
| | | Beg./Int./Adv. | F 7:15– 8:15 PM | 35 | 25.00 | 29.00 | 53 | 25.00 | 29.00 |

### REGISTRATION FORM

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**MONDAY**
9:00 AM–10:45 AM Instructional Skating Practice
11:00 AM– 1:00 PM Adult Noon Skate

**TUESDAY**
11:00 AM– 1:00 PM Adult Noon Skate

**WEDNESDAY**
11:00 AM– 1:00 PM Adult Noon Skate
7:30 PM– 9:30 PM General Skate (2 for 1 night—Oct. 14 thru Nov. 18.)

**THURSDAY**
11:00 AM– 1:00 PM Adult Noon Skate

**FRIDAY**
11:00 AM– 1:00 PM Adult Noon Skate
8:30 PM–10:30 PM Rock Night
10:45 PM–11:45 PM Moonlight Skate (16 yrs. & older)

**SATURDAY**
1:00 PM– 3:00 PM General Skate
*8:30 PM–10:30 PM General Skate

**SUNDAY**
1:00 PM– 3:00 PM Family Skate (17 yrs. & under—with parent.)

*No General Skate due to Huron High Hockey Games (Dec. 5, 12; Jan. 23 & 30).

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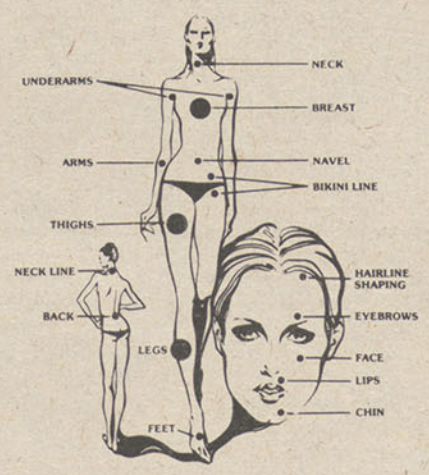


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# CALENDAR /continued

at a faculty talent show in 1975. His show is based on Presley's Las Vegas act and includes everything from rhinestone glitter, karate chops, and sweat-soaked silk scarves tossed to the audience to a plaintive closing version of "Can't Help Falling In Love."

*9:30 p.m., Second Chance, 516 E. Liberty. $5 (students with I.D., $3.50). 994-5350.*

**FILMS**

**AAFC. "Apocalypse Now"** (Francis Coppola, 1979). Martin Sheen, Robert Duvall, Marlon Brando, Sam Bottoms, Dennis Hopper. AH-A, 6:30 & 9:30 p.m. **CFT. "Swing Time"** (George Stevens, 1936). Fred Astaire & Ginger Rogers. Mich., 3 & 7 p.m. **"The Band Wagon"** (Vincente Minnelli, 1953). Fred Astaire, Cyd Charisse, Oscar Levant, Nanette Fabray. Mich., 5 & 9 p.m. **CG. "Stardust Memories"** (Woody Allen, 1981). Woody Allen, Charlotte Rampling, Jessica Harper. Old A&D, 6:45, 8:30, & 10:15 p.m.

## 18 WEDNESDAY

**★ Music at Midweek:**
**Michigan Union Arts Programs**

Harpsichordist Grant Ross performs Baroque music with an ensemble.

*Noon, Michigan Union Pendleton Room. Free. 763-5900.*

**★ "Changes in Psychology's Perceptions of the Parenting Role Over Time": U-M Continuing Education for Women, Research-in-Progress Tray Lunch**

Talk by clinical psychologist Susan Contralto.

*Noon-1:30 p.m., Rooms 4-5, Michigan League. (Lunch available first in cafeteria.) Free. 763-1353.*

**★ Monthly Meeting:**
**Washtenaw Audubon Society**

Discussion of the Federal Clean Air Act and of oil and gas drilling in Michigan. Speakers to be announced.

*7:30 p.m., Matthaei Botanical Gardens, 1200 Dixboro Rd. Free. 769-6482.*

**★ "Dialogues with a New Guru": Yoga Center**

Discussion with the Mexican poet, lecturer, and philosopher Jose Marcelli, who has just become a guru after more than twenty years of training. Refreshments, snacks.

*8 p.m., 203 E. Ann. Free. 769-4321.*

**Chuck Mangione: U-M Office of Major Events**

A classically trained jazz flugelhornist, Mangione has received innumerable awards since he began recording in 1969, including being named several times a winner in *Playboy's* and *Rolling Stone's* annual music polls. His first wide popular success came with the 1977 LP, "Feels So Good," the first to feature his current quartet. He lists Dizzy Gillespie as his "musical father." "I admire the fact that he always has a good time with his music but never compromises what he's playing," Mangione explains, and he tries to maintain these same standards in his own work.

*8 p.m., Hill Auditorium. Tickets $7.50-$9.50 at the Michigan Union Box Office and all CTC outlets. 763-2071.*

**"Tartuffe": PTP Guest Artist Series**

Moliere's bitingly satiric, hilarious comedy abut a splendidly wicked rogue. One of the stage's greatest comic masterpieces. Stars U-M alumnus Harvey Vernon.

*8 p.m., Power Center. $4.50-$7. 764-0450.*

**★ Festival of Experimental German Film:**
**Goethe Institute/Chicago and U-M**

Part II of the festival focuses on "The Obscure 50's and Early 60's: A Period Without Consequences," with films by Peter Weiss, Straub, Kristl, Reitz, and others. Introductory comments by West German filmmaker and critic Ingo Petzke.

*8 p.m., Auditorium 3, Modern Languages Bldg. Free. 662-9671.*

**★ "Sino-American Relations in Perspective":**
**U-M Center for Chinese Studies**
**Twentieth Anniversary Lecture Series**

Lecture by former UAW President and Ambassador to China Leonard Woodcock.

*8 p.m., Rackham Amphitheatre. Free. 764-6308.*

**★ "Arab Maps": Michigan Map Society**

Presentation by University of Toledo Professor Basil Collins.

*8 p.m., East Lecture Hall, 3rd floor, Rackham. Free. 761-1728.*

**FILMS**

**AAFC. "Apocalypse Now"** (Francis Coppola, 1979). Martin Sheen, Robert Duvall, Marlon Brando, Sam Bottoms, Dennis Hopper. Old A&D, 6:30 & 9:30 p.m. **CFT. "Stray Dog"** (Akira Kurosawa, 1949). A rookie detective unravels the mystery of his stolen revolver when it is used in a robbery. Japanese, subtitles. Mich., 3:15 & 7 p.m. **"Rashomon"** (Akira Kurosawa, 1950). Enigmatic case history of murder and rape which won an Academy Award for Best Foreign Film. Japanese, subtitles. Mich., 5:30 & 9:15 p.m. **C2. "The Furies"** (Anthony Mann, 1950). Barbara Stanwyck, Walter Huston. Nat. Sci., 7 p.m. **"Johnny Guitar"** (Nicholas Ray, 1954). Barbara Stanwyck, Joan Crawford, Sterling Hayden. Nat. Sci., 9 p.m.

## 19 THURSDAY

**★ "How to Beat the Cold":**
**Turner Geriatric Clinic**

Topics include "Protecting Your Feet in Ice and Snow," "Hypothermia and Cold Weather Effects on Older Persons," and "Keeping Warm and Preventing Falls." Refreshments.

*1-3:30 p.m., Salvation Army Citadel, 100 Arbana. Free. 764-2556.*

**★ Reporting Day Program:**
**Ann Arbor Public Library**

The Ann Arbor Recreation Department's Goodtime Players present a 45-minute play, "Rumpelstiltskin." For young people grades kindergarten through six. No pre-schoolers.

*2:30 p.m., Ann Arbor Public Library. Free. 994-2345.*

**★ General Meeting: Sierra Club**

Representatives from the Environmental Law Society discuss their diverse activities, which range from neighborhood conservation to national issues.

*7:30 p.m., Ann Arbor Public Library. Free. 665-7389.*

**★ Monthly Meeting:**
**Ann Arbor Ostomy Association**

Features talk by St. Joseph's Hospital general surgeon Verne Hoschal on "Past and Current Trends in Ostomy Surgery."

*7:30 p.m., Senior Citizen's Guild House, 502 W. Huron. Free. 668-8857.*

**"Cosi Fan Tutte": U-M School of Music**

Mozart's highly attractive and amusing two-act opera, set in 18th century Naples, is about two young officers who set out to test the fidelity of their fiancees. A big mistake, but it makes for a good story. Gustav Meier, musical director, and George Mully, stage director.

*8 p.m., Mendelssohn Theatre. $5. 764-0450.*

*Elvis Dave at the Second Chance, Wed., Nov. 18.*

**★ Concert of the Month:**
**Michigan Union Arts Programs**

Harpist Clair Ross performs music by Dussek, Handel, Hindemith, and Ravel.

*8 p.m., Michigan Union Pendleton Room. Free. 763-5900.*

**★ Festival of Experimental German Film:**
**Goethe Institute/Chicago and U-M**

The final night of the festival explores "The Late 60's: Boom Between Pop and Underground" through the films of Mommartz, Werner Nekes, Wendes, Herbst, and others. With

discussion led by West German filmmaker and critic Ingo Petzke.

*8 p.m., Auditorium 3, Modern Languages Bldg. Free. 662-9671.*

★ **"Anti-Zionism: A Front for Anti-Semitism": B'nai B'rith Hillel Foundation**

Talk by Dean Pearlman of the Detroit Anti-Defamation League.

*8 p.m., Undergrad Library Multipurpose Room, U-M campus. Free. 663-3336.*

**"Tartuffe": PTP Guest Artist Series**

See 18 Wednesday. 8 p.m.

**"The U.S.O. Show": Black Sheep Repertory Theatre**

The story of an army unit and a U.S.O. show somewhere in France in 1944. Features lots of 40's music, including Glenn Miller and Andrews Sisters-styled arrangements. Written by Black Sheep producer Nat Thornton. Stars Tim Henning, who also directs, along with Jim Love, and Pat Rector.

*8:15 p.m., 104 E. Main, Manchester. $3-$7. 428-9280.*

*Ellen Hargis of the Academy of Early Music at the Pendleton Room, Fri., Nov. 20.*

### FILMS

**AAFC. "The Children of Theatre Street"** (Robert Dornhelm & Earl Mack, 1977). Winner of an Academy Award for Best Documentary. Chronicles the lives of three student dancers. Narrated by Princess Grace. AH-A, 7 p.m. **"Romeo & Juliet"** (Paul Czinner, 1966). Rudolf Nureyev and Margot Fonteyn. AH-A, 8:40 p.m. **CG. "The Jazz Singer"** (Alan Crosland, 1927). Al Jolson, May McAvoy, Warner Oland. Old A&D, 7:30 p.m. **"Singin' in the Rain"** (Stanley Donen and Gene Kelly, 1952). Gene Kelly, Debbie Reynolds, Donald O'Connor. Old A&D, 9:15 p.m. **CLC. "The Turning Point"** (Anne Bancroft, Shirley MacLaine. SA, 8 p.m. **MED. "The Apprenticeship of Duddy Kravitz"** (Ted Kotcheff, 1974). Richard Dreyfuss, Randy Quaid, Jack Warden. Nat. Sci., 7 & 9:30 p.m.

## 20 FRIDAY

**U-M Women's Swimming/Diving vs. Michigan State**

*4:30 p.m., Matt Mann Pool. $1. 764-0244.*

★ **Ann Arbor Track Club**

Demonstration and discussion of stretching exercises for runners.

*7 p.m., Community High. Free.*

★ **Beyond Saturn: A New Look at Comets: AstroFest Program 104**

A typical large comet becomes by far the biggest object in the Solar System, with a head easily 30 times the diameter of Earth and a tail perhaps a hundred million miles long—for a few months every several million years. The head and tail, for all their enormous size, are made of matter—gas and dust—spread far more thinly than the "vacuum" in a TV picture tube. They weigh almost nothing. If the gas were compressed merely to Earth-atmosphere density, the whole comet could fit into a large room. We think the gas and dust come from a tiny body, typically a few miles across, at the center of the head, called the comet's "nucleus." The nucleus is all that exists of the comet *outside* that few months per several million years when it has a head and tail. There may be a trillion such bodies orbiting the Sun, in paths that take them thousands of times farther than Pluto at one extreme—and sometimes within the Sun's very atmosphere at the other. These bodies are a major component of the Solar System, quite likely the first things that ever formed in it. They're the key to understanding how it formed and why the planets and moons are the way we see them now (especially bodies like the amazing Voyager-revealed moons of Saturn, which are like comets in many ways).


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# CALENDAR /continued

Yet we've never sent a single spacecraft to any comet. Our best chance to do so comes in just five years, when the most famous of all, Halley's comes back.

For two decades we've thought we understood comet nuclei: they're "dirty snowballs" of dust mixed with ice and other frozen simple substances. A revolutionary overthrow of these ideas may have begun in the last year or two. Comet nuclei may be complex assemblages of organic substances, like those that make up living things, but deep-frozen. Life on Earth may even have originated from such substances, delivered here by comets that hit us billions of years ago. A few theorists even whisper that the process continues today — that plagues occur when comets deliver new strains of life to our planet. . . .

I'll discuss the new ideas in detail, understandable even if you have no previous science background, though you'll appreciate this program even more if you attended last month's on the Voyager-2 Saturn discoveries. We'll also show the film *Interplanetary Space*.

— *Jim Loudon*

*7:30 p.m., Modern Languages Building, Auditorium 3. Free. 994-3966.*

**★ Oneg Shabbat: B'nai B'rith Hillel Foundation**

Israeli short-story writer Aharon Appelfeld discusses "My Life, My Work."

*7:30 p.m., 1429 Hill. Free. 663-3336.*

**★ "U.F.O's: Fact or Fantasy?": School of Metaphysics**

Lecture by Steve Widmayer of the School of Metaphysics.

*7:30 p.m., 1029 Fountain (between Miller and Sunset). Free. 996-1363.*

**U-M Hockey vs. Michigan State**

*7:30 p.m., Yost Ice Arena. $3.50. 764-0244.*

**Second City Touring Company**

Second City's tradition of improvisational satire is now more than twenty years old, but the force and wit of its humor is as fresh as ever. "Graduates" of Second City include Mike Nichols and Elaine May, Ann Meara and Jerry Stiller, Robert Klein, Peter Boyle, John Belushi, Dan Ackroyd, and Gilda Radner. Another crop of graduates is behind the weekly "SCTV" TV show, a satirical look at days in the life of a second-rate TV station. There is no reason to believe the current generation will not match these standards set by their predecessors.

*8 p.m., Michigan Theatre. $8.50. 668-8480.*

**★ Academy of Early Music**

Soprano Ellen Hargis, with guest sopranos Gina Spagnoli and Sarah Lynn, performs florid songs for one, two, and three sopranos, written by Luzzasco Luzzaschi and his 17th-century contemporaries. Accompaniment is provided by the Academy's superb harpsichordist, Edward Parmentier. Most of these songs were written for specific court singers, and they include some extremely dramatic laments, some exciting, virtuosic fluff, and a few sacred songs re-done in this style.

*8 p.m., Michigan Union Pendleton Room. Tickets $3-$5 at the Michigan Union Box Office and at the door. 763-5900.*

**Sippie Wallace: Eclipse Jazz**

One of the great "classic blues" singers of the 20's, Wallace, now eighty-four, is enjoying a popular revival, thanks in part to the encouragement and support of her much younger admirer, Bonnie Raitt. Tonight she is backed by the Little Chicago Blues Band, which is led by U-M music professor James Dapogny, reputedly one of the best jazz pianists around.

*8 p.m., Michigan Union Ballroom. Tickets $5 at the Michigan Union Box Office and Schoolkids Records. 763-5924.*

**Solo Alliance in Concert at Canterbury Loft**

Solo Alliance performers are dancers, poets, painters, and photographers who have allied to support each other in producing original, largely solo work for performance and display. Their seventh concert since their formation nearly three years ago features dancer Nanice Chayet, accompanied by guest composer-guitarist Gary Karp; a collaboration between dancer Alice Hinterman Hejna and new member Judy Goings that combines dance with painted screens; poetry by Robert Hejna performed alone and by an ensemble of readers; a theatrical piece by Elizabeth Colburn; newly choreographed dances by Kathy Gantz Morse and Lesly Kabza-Hebert; and a display of additional paintings by Goings and photographs by James Morse.

*8 p.m., Canterbury Loft, 332 S. State. $3. 665-0606.*

**"A Life in the Theater": Ann Arbor Civic Theatre Main Street Productions**

The Civic Theatre's Main Street series opens its season with David Mamet's contemporary two-person comedy about two male actors, one old and the other young, who work in the same theater. The play was recently produced on PBS. Directed by Lanny Steele.

*8 p.m., Civic Theatre Bldg., 338 S. Main. $2.50. 662-7282.*

**Residential College Players**

See 13 Friday. 8 p.m.

**"Tartuffe": PTP Guest Artist Series**

See 18 Wednesday. 8 p.m.

**"Cosi Fan Tutte": U-M School of Music**

See 19 Thursday. 8 p.m.

**"The U.S.O. Show": Black Sheep Repertory Theatre**

See 19 Thursday. 8:15 p.m.

*Solo Alliance at Canterbury Loft, Fri.-Sat., Nov. 20-21.*

**Uto Ughi, Violinist: University Musical Society**

Ughi made his concert debuts in all the major cities of Europe before his twentieth birthday. Now 27, he has performed with major orchestras throughout the world. This is his Ann Arbor debut.

*8:30 p.m., Rackham Auditorium. Tickets $5.50-$8.50 at Burton Tower and at the door. 665-3717.*

**Luther Allison**

Few bluesmen can boast as versatile a mastery of the blues as Allison, and nowhere will a more dynamic blues performer be found. Allison draws his repertoire from all the greats of electric blues and adds several outstanding originals of his own. His spellbinding, vibrant vocals are surpassed only by his virtuoso guitar work, which has been compared favorably to everyone from B. B. King to Jimi Hendrix.

*9:30 p.m., Rick's American Cafe, 611 Church. $4. 996-2747.*

**FILMS**

**AAFC. "The 16th International Tournee of Animation."** A collection of international animation shorts. AH-A, 7 & 10:20 p.m. **"The Little Prince (And Friends)"** (Will Vinton, 1980). Three classic animation shorts. AH-A, 8:40 p.m. **ACTION. "Cat on a Hot Tin Roof"** (Brooks, 1958). Elizabeth Taylor, Paul Newman. MLB 4, 7 p.m. **"Who's Afraid of Virginia Woolf?"** (Mike Nichols, 1966). Richard Burton, Elizabeth Taylor. MLB 4, 9 p.m. **CG. "1900"** (Bernardo Bertolucci, 1976). Robert DeNiro, Gerard Depardieu, Donald Sutherland, Burt Lancaster. Old A&D, 7 p.m. **CLC "Julia."** Jane Fonda, Vanessa Redgrave. SA, 8 p.m. **GAR. "The Philadelphia Story"** (George Cukor, 1940). Cary Grant, Katherine Hepburn, Room 100 HH, 7 & 9 p.m. **MED. "Casablanca"** (Michael Curtiz, 1942). Humphrey Bogart, Ingrid Bergman. Nat. Sci., 7 & 9 p.m.

## 21 SATURDAY

**★ Recycle Ann Arbor**

See 7 Saturday. Collection date for the area bounded by Main, Miller, Maple, and Liberty.

**"Sky Scanning": U-M Exhibit Museum Planetarium**

See 7 Saturday. 11:30 a.m., 1:30, 2:45 & 4 p.m.

**U-M Football vs. Ohio State**

1 p.m., Michigan Stadium. Sold out. 764-0244.

**Vegetarian Thanksgiving Dinner: Yoga Center**
A variety of vegetarian dishes will be served by the Yami School of Ann Arbor. Preceded at 6 p.m. by a lecture on **"The Impact of Inner Revolution on the World"** by visiting guru Jose Marcelli.
*7 p.m., 203 E. Ann. $3.50 donation. 769-4321.*

**U-M Men's Glee Club**
A joint concert with the Ohio State Men's Glee Club. The program includes Broadway tunes, spiritual, folk and sacred works, along with traditional Michigan songs. Also, a performance by the Glee Club quartet, The Friars.
*8 p.m., Hill Auditorium. Tickets $2.50–$4.50 at Hill Box Office. (Special discounts for groups of 15 or more.) 764–8350.*

**"The Changing Scene in Health Care and Promotion": Rudolf Steiner Institute**
Talk by Dr. H.N. Williams of Lancaster, Pa.
*8 p.m., 1923 Geddes. $3 (seniors & students, $2). 662–6398.*

**"Tartuffe": PTP Guest Artist Series**
See 18 Wednesday. 8 p.m.

**"Cosi Fan Tutte": U-M School of Music**
See 19 Thursday. 8 p.m.

**Solo Alliance in Concert at Canterbury Loft**
See 20 Friday. 8 p.m.

**"A Life in the Theater": Ann Arbor Civic Theatre Main Street Productions**
See 20 Friday. 8 p.m.

**Residential College Players**
See 13 Friday. 8 p.m.

**"The U.S.O. Show": Black Sheep Repertory Theatre**
See 19 Thursday. 8:15 p.m.

**Michigan Victory Party: U-M Americans for Democratic Action**
Live music provided by Gary Pryka and the Scales, a versatile rock group with many originals and some popular covers. To be held-win, lose, or tie. Cash bar.
*8:30 p.m.–12:30 a.m., Michigan Union Ballroom. $2.*

**Luther Allison**
See 20 Friday. 9:30 p.m.

**FILMS**

**AAFC. "Love and Anarchy"** (Lina Wertmuller, 1974). A young anarchist's designs to kill Mussolini are threatened by his love of a young prostitute. MLB 3, 7 p.m. **"Swept Away"** (Lina Wertmuller, 1975). An examination of the relationships between class, sex and love through the experience of a shipwrecked couple. MLB 3, 8:45 p.m. **ACTION. "Hearts of the West"** (Howard Ziff, 1975). Jeff Bridges, Blythe Danner, Alan Arkin. MLB 4, 7 & 9 p.m. **CFT "Psycho"** (Alfred Hitchcock, 1960). Janet Leigh, Anthony Perkins, Vera Miles, Martin Balsam, Mich., 3, 7, & 10:45 p.m. **"Sisters"** (Brian De Palma, 1973). Margot Kidder, Jennifer Salt. Mich., 5 & 9 p.m. **CG. "No Nukes"** (Schlossberg, Goldberg, and Potenzo, 1980). A musical protest featuring Crosby, Stills and Nash, Bruce Springsteen, Carly Simon and Jackson Browne. Old A&D, 7 & 9 p.m. **CLC. "Julia."** Jane Fonda and Vanessa Redgrave. SA, 8 p.m. **C2 "Breaker Morant"** (Bruce Beresford, 1979). Powerful Australian film about the court martial of three soldiers during the Boer War. AH-A, 7 & 9 p.m. **MED. "Elephant Man"** (David Lynch, 1980). John Hurt, Anne Bancroft. MLB 3, 7 & 9:30 p.m.

## 22 SUNDAY

**★ "Cosmic Ceremony": Yoga Center**
Visiting guru Jose Marcelli performs a traditional devotional ceremony brought to the West from Tibet in 1948. Followed by discussion and a brunch.
*10 a.m., 203 E. Ann. Free. 769–4321.*

**Lox and Bagels Brunch: B'nai B'rith Hillel Foundation**
This month's speaker, Edward Hoffman, discusses "Jewish Mysticism: Doorway to the Mind."
*11 a.m., 1429 Hill. $2. 663–3336.*

**Drawing from the Right Side of the Brain**
Workshop presented by U-M Extension Service drawing instructor Kay Gould. The aim is to orient lay people to perceiving what they are about to draw by using the right side of the brain, the spatially perceptive, intuitive, and creative side of the brain. "Anyone who can sign their name


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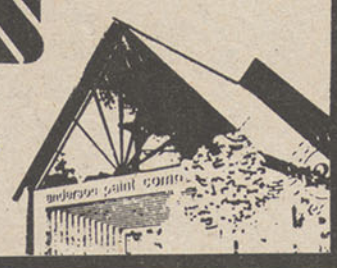

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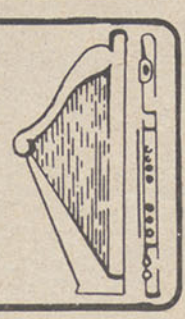


# CALENDAR /continued

can draw if they learn to use their right side," says Gould. Enrollment limited.

*1-5:30 p.m. $20. Too reserve a space or for more information, call 996-0249.*

**9th Annual Turkey Trot Road Runs**

1, 1.5, 2, 3, and 6-mile runs. Small prizes for all finishers; drawing for thirty turkeys.

*8:30 a.m. (registration), 9 a.m.-noon (races), under the arch at Huron High. $1-$3 (entry forms available at downtown and campus sporting goods stores).*

**★ Saginaw Forest Hike: Sierra Club**

A pleasant hike through The U-M's experimental forest on Liberty. A great diversity of tree types.

*1 p.m. Meet at Ann Arbor City Hall. Free. 662-0361.*

**"Sky Scanning":**
**U-M Exhibit Museum Planetarium**

See 7 Saturday. 1:30, 2:45 & 4 p.m.

**"Tartuffe": PTP Guest Artist Series**

See 18 Wednesday. 2 p.m.

**Solo Alliance in Concert at Canterbury loft**

See 20 Friday. 2:30 p.m.

**"Images of Italy":**
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"Soak up the sunshine, beauty, and history of Italy and Sicily. . .Explore major cities. . .interesting smaller towns. . .and Italian hospitality, life styles and cuisine." With live narration by Jim Forshee.

*3 p.m., Michigan Theatre. $2. 668-8480.*

**"Cosi Fan Tutte": U-M School of Music**

See 19 thursday. 3 p.m.

**Cesare Siepi, Basso:**
**University Musical Society**

A leading bass in the opera houses, concert halls, and festivals of Europe and America for thirty years. A *Los Angeles Times* review of a recent recital acclaimed him as "a singer of rare intelligence, uncompromising taste, and unique vocal endowments."

*4 p.m., Hill Auditorium. Tickets $5-$13 at Burton Tower and at the door. 665-3717.*

**"The U.S.O. Show":**
**Black Sheep Repertory Theatre**

See 19 Thursday. 4 p.m.

**Classical Dances of India Workshop**

Workshop on facial expressions and hand gestures designed to introduce people to the art of Indian dance. Taught by Ann Arborite Malini Srirama, a world-renowned exponent of the "Bharatha Natyam" classical style of Indian dance.

*7 p.m., 1355 Wynnstone Dr. off Larchmont from Green Rd. $4. For reservations, call 994-3167.*

**"A Life in the Theatre":**
**Ann Arbor Civic Theatre**
**Main Street Productions**

See 20 Friday. 8 p.m.

**FILMS**

**AAFC. "A Force of One"** (Paul Aaron, 1979). Chuck "Karate" Norris, Jennifer O'Neill, Bill "Superfoot" Wallace. Nat. Sci., 7 & 10:20 p.m. **"The Octagon"** (Eric Karson, 1980). Chuck Norris, Erin Norris. Nat. Sci., 8:40 p.m. **CG. "Oklahoma!"** (Fred Zinnerman, 1955). Gordon MacRae, Shirley Jones, Rod Steiger, Eddie Albert. Old A&D, 6:30 & 9:05 p.m. **C2. "Man of Marble"** (Andrzej Wajda, 1977). A young Polish film student tries to uncover the truth about the mysterious disappearance of a national hero. Polish, subtitles. AH-A, 7 & 9:45 p.m.

## 23 MONDAY

**Lublin Polish Folk Festival:**
**University Musical Society**

One of Poland's greatest folk companies, Lublin has won prizes at major festivals throughout Europe.

*8 p.m., Power Center. Tickets $5-$9 at Burton Tower and at the door. 665-3717.*

**FILMS**

**C2. "The Cameraman"** (Edward Sedgwick, 1928). Buster Keaton. Old A&D, 7 & 10 p.m. **"Program of Early Cinema."** Eight short films of early motion picture history. Old A&D, 8:30 p.m.

## 24 TUESDAY

**★ Free Noon Hour Film Series:**
**U-M Women's Studies**

**"Meshes of the Afternoon"** (Maya Deren, 1943) is a classic American avant-garde exploration of a woman's interior experience of fantasy, dreams, and visions; **"Mosori Monika"** (Chick Strand, 1969) presents two women's perspectives on the Spanish Franciscan missionaries' attempt to "civilize" the Warao Indians of the Orinoco river Delta in Venezuela.

*Noon, 2235 Angell Hall. Free. 763-2047.*

**"Does Michigan Face a Fiscal Crisis?":**
**Ann Arbor Trust Lunch-and-Learn**

Lecture by Tom Greene, Lansing Bureau chief for WDIV-TV.

*Noon, Campus Inn. $5 at the door includes lunch. Reservations required. 994-5555, 214.*

**Paul Gaulin Mime Company:**
**University Musical Society**

Through his work with the dean of mime, Etienne Decroux, and Decroux's celebrated student, Marcel Marceau, Canadian-born Gaulin has developed his own highly acclaimed and popular mime techniques.

*8 p.m., Power Center. Tickets $5-$9 at Burton Tower and at the door. 665-3717.*

**FILMS**

**AAFC. "Hour of the Wolf"** (Ingmar Berman, 1968). Max Von Sydow, Liv Ullman. Swedish, subtitles. Old A&D, 7 p.m. **"Shame"** (Ingmar Bergman, 1968). Max Von Sydow, Liv Ullman. Swedish, subtitles. Old A&D, 8:30 p.m.

*Harry Blackstone, Jr. at the Power Center, Wed., Nov. 25.*

## 25 WEDNESDAY

**Blackstone: U-M Office of Major Events**

The son and professional heir of The Great Blackstone, Harry Blackstone, Jr. was named America's Bicentennial Magician in 1976 and was one of two Americans invited to perform at Queen Elizabeth's Silver Jubilee. His "Blackstone!" is largest and longest-running illusion show in the history of New York Theatre. A masterful performer, Blackstone is carrying on a legendary legacy and adding to it much of his own.

*5:30 & 8 p.m., Power Center. Tickets $9-$11 at the Michigan Union Box Office and at all CTC outlets. 763-2071.*

**FILMS**

**ACTION. "Thousand Clowns"** (1966). Jason Robards, Barbara Harris. MLB 3, 7 & 9:15 p.m. **CG. "Flight"** (Frank Capra, 1929). Ralph Graves, Jack Holt, Lila Lee. Old A&D, 7 p.m. **"It Happened One Night"** (Frank Capra, 1934). Clark Gable, Claudette Colbert. Old A&D, 9:05.

## 26 THURSDAY

**Thanksgiving:** No events.

## 27 FRIDAY

★ **Santa Claus Comes to Town: Briarwood**
Christmas activities all day, with Santa arriving in the morning.
*10 a.m.–9 p.m., Grand Court, Briarwood. Free. 769–9710.*

**Junior Theatre Company:**
**Ann Arbor Recreation Department**
Junior Theatre, composed of young people in grades 7 to 12, performs local playwright Tom Simond's original musical "The Brothers Grimm." The show features mine-versions of "Rapunzel," "Goldilocks and the Three Bears," "Little Red Riding Hood," "The Golden Goose," and "The Frog Prince," each produced in a different musical style. Characters from the play will greet the audience as they arrive.
*3:30 & 7 p.m., Michigan Theatre. Tickets $2 (children, $1, and groups of 10 or more, 75¢ each) at the Michigan Theatre or at the Recreation Department Office, 2250 S. 7th. 994–2326.*

**"A Life in the Theatre":**
**Ann Arbor Civic Theatre**
**Main Street Productions**
See 20 Friday. 8 p.m.

**"The U.S.O. Show":**
**Black Sheep Repertory Theatre**
See 19 Thursday. 8:15 p.m.

**FILMS**

**AAFC. "Emmanuelle—The Joys of a Woman"** (1976). A follow-up to the original "Emmanuelle," this X-Rated film further explores the joys of sexual freedom. MLB 4, 7 & 10:20 p.m. **"Beyond the Valley of the Dolls"** (Russ Meyer, 1970). X-Rated soap opera of the demise of three young girls in Hollywood. MLB 4, 8:40 p.m. **CG. "Our Man in Havana"** (Carol Reed, 1959). Alec Guinness, Noel Coward, Maureen O'Hara, Burl Ives, Ernie Kovacs. Old A&D, 7 p.m. **"Oliver Twist"** (David Lean, 1948). Alec Guinness. Old A&D, 9 p.m. **C2. "Les Girls"** (George Cukor, 1957). Gene Kelly, Kay Kendall, Mitzi Gaynor. AH-A, 7 p.m. **"Barkleys of Broadway"** (Charles Walters, 1949). Fred Astaire, Ginger Rogers. AH-A, 9 p.m.

## 28 SATURDAY

**"Sky Scanning":**
**U-M Exhibit Museum Planetarium**
See 7 Saturday. 11:30 a.m., 1:30, 2:45 & 4 p.m.

**Junior Theatre Company:**
**Ann Arbor Recreation Department**
See 27 Friday. 1 & 3:30 p.m.

**Ann Arbor Civic Ballet**
Under the direction of Sylvia Hamer, the Civic Ballet performs **"Viennese Fantasy: A Fairy Tale,"** a new work choreographed by Lee Ann King, Marci Margeson, Pam Rutledge, and Mary Jane Williams. The story grows out of the dreams of a young boy who has eaten too much ice cream and cake while frolicking with his playmates in a public square on Whitsunday.
*7 p.m., Power Center. Tickets $4 (children and seniors, $2) at First Position, Generations, Mr. G.'s Little Boot Shops, Murphy's Landing, Sylvia Studio of Dance, and at the door. 668–8066.*

**Black Sabbath:**
**U-M Office of Major Events**
To call this group heavy-metal is an understatement. This is plutonium-rock.
*8 p.m., Crisler Arena. Tickets $9–$11 at the Michigan Union Box Office and all CTC outlets. 763–2071.*

**"A Life in the Theatre":**
**Ann Arbor Civic Theatre**
**Main Street Productions**
See 20 Friday. 8 p.m.

**"The U.S.O. Show":**
**Black Sheep Repertory Theatre**
See 19 Thursday. 8:15 p.m.

**FILMS**

**AAFC. "The Tall Blonde Man with One Black Shoe"** (Yves Robert, 1975). A young violinist becomes entangled with political spies in this hilarious comedy. French, subtitles. MLB 3, 7 & 10:20 p.m. **"Pink Panther"** (Blake Edwards, 1964). Peter Sellers, Robert Wagner, David Niven, Claudia Cardinale. MLB 3, 8:30 p.m. **CFT. "The Man Who Would Be King"** (John Huston, 1975). Sean Connery, Michael Caine, Christopher Plummer. Mich., 7 & 9:15 p.m. **CG. "The Maltese Falcon"** (John Huston, 1941). Humphrey Bogart, Mary Astor, Sydney Greenstreet, Peter Lorre. Old A&D, 7 & 10 p.m. **"Forbidden"** (Frank Capra, 1932). Barbara Stanwyck, Adolphe Menjou, Ralph Bellamy. Old A&D, 8:30 p.m. **C2. "Dial M for Murder"** (Alfred Hitchcock, 1954). Ray Milland, Grace Kelly, Robert Cummings. AH-A, 7 p.m. **"Lifeboat"** (Alfred Hitchcock, 1943). Tallulah Bankhead, William Bendix, Walter Slezak. AH-A, 9 p.m.

## 29 SUNDAY

★ **Cones and Needles: Washtenaw County Parks and Recreation Nature Walk**
The U-M Nichols Arboretum is an excellent place to study the differences in conifers. With evergreens from all over the world readily available, it is possible to see the wide, diversity in this interesting group of trees. The walk will emphasize the identification and habitats of the various species.
*10 a.m., Nichols Arboretum. Meet at the riverside parking lot on the north end of the Arb. Free. 994–2575.*

**Ann Arbor Civic Ballet**
See 28 Saturday. 1:30 & 5 p.m.

**"Sky Scanning":**
**U-M Exhibit Museum Planetarium**
See 7 Saturday. 1:30, 2:45 & 4 p.m.

★ **Annual Young People's Concert:**
**Ann Arbor Symphony Orchestra**
Edward Szabo conducts a program featuring Bizet's Carmen Suite No. 1; Kleinsinger's Tubby the Tuba, with Robert Calkins, tubist, and WUOM's Evans Mirageas, narrator; and Stravinsky's "Berceuse and Finale" from The Firebird Suite, with Ann Arbor Suzuki Institute students, directed by Catherine Keresztesi, as guest soloists.
*3:30 p.m., Hill Auditorium. Free.*

**"The U.S.O. Show":**
**Black Sheep Repertory Theatre**
See 19 Thursday. 4 p.m.

**"A Life in the Theatre":**
**Ann Arbor Civic Theatre**
**Main Street Productions**
See 20 Friday. 8 p.m.

**FILMS**

**ACTION. "A Wedding"** (Robert Altman, 1978). Carol Burnett, Lauren Hutton, Howard Duff. MLB 3, 7 & 9:15 p.m. **C2. "A Place in the Sun"** (George Stevens, 1951). Elizabeth Taylor, Shelley Winters, Montgomery Clift. Old A&D, 7 p.m. **"Suddenly Last Summer"** (Joseph Mankiewicz, 1959). Katherine Hepburn, Elizabeth Taylor, Montgomery Clift. Old A&D, 9:10 p.m.

## 30 MONDAY

**6th Annual Christmas Craft Auction: First United Methodist Co-op Nursery**
A variety of popular items made by parents of nursery children, including Christmas ornaments and wreaths, children's clothing, wooden toys, and stained glass. Preview at 6:30 p.m.
*7 p.m., First United Methodist Church, 120 S. State. Free. 769–3240.*

**James Galway, Flutist:**
**University Musical Society**
Highly-regarded as the greatest flutist of his generation, the charismatic Galway is as popular with musically unsophisticated audiences as he is respected by fellow musicians. With Phillip Moll, harpsichordist, and Moray Welsh, cellist, in a program of works by Handel, Couperin, and Bach.
*8:30 p.m., Hill Auditorium. Tickets $6–$10 at Burton Tower and at the door. 665–3717.*

**FILMS**

**AAFC. "The Goalie's Anxiety at the Penalty Kick"** (Wim Wenders, 1973). A mystery thriller about a goalie with a German football team. AH-A, 7 p.m. **"Kings of the Road** (Wim Wenders, 1976). German New Wave adventure of a traveling projector-repairman and a runaway pediatrician. German, subtitles. AH-A, 8:45 p.m. **CFT. "The World of Apu"** (Satyajit Ray, 1959). The concluding film of Ray's trilogy chronicling the life of a Bengali family. Mich., 4, 7, & 9 p.m. **CG. "One-Thousand and One Hands"** (Souhel Ben Barka, 1972). Class conflict in Morocco. French, subtitles. Free. Old A&D, 8 p.m.


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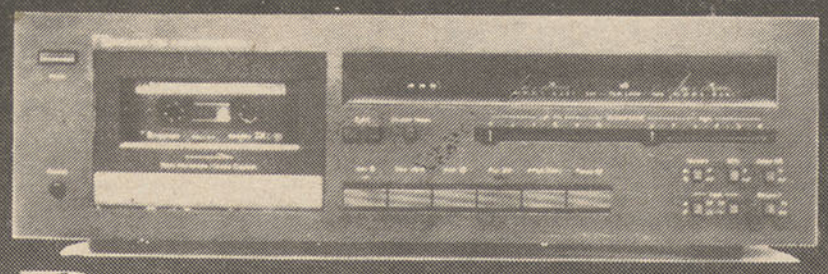

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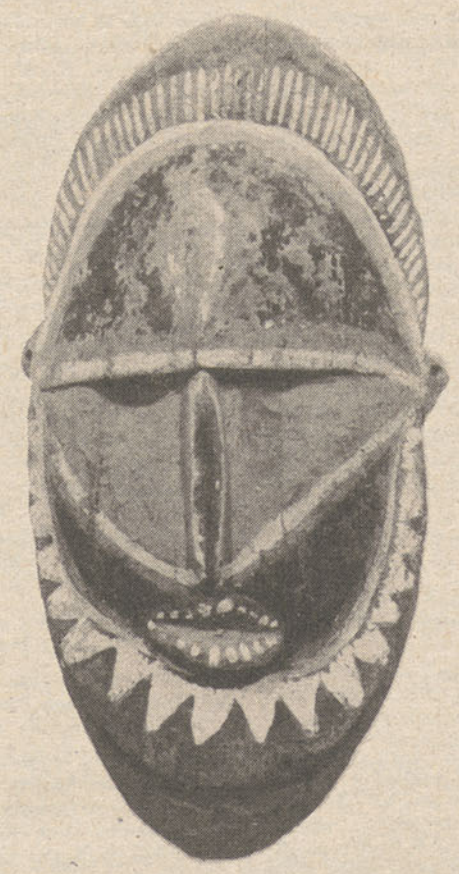
Artworks of Melanesia, the Ojibwa of Canada, the northeast of Brazil



Ritual mask used as decoration for sacred yams when displayed ceremonially. Maprik area, Papua New Guinea.

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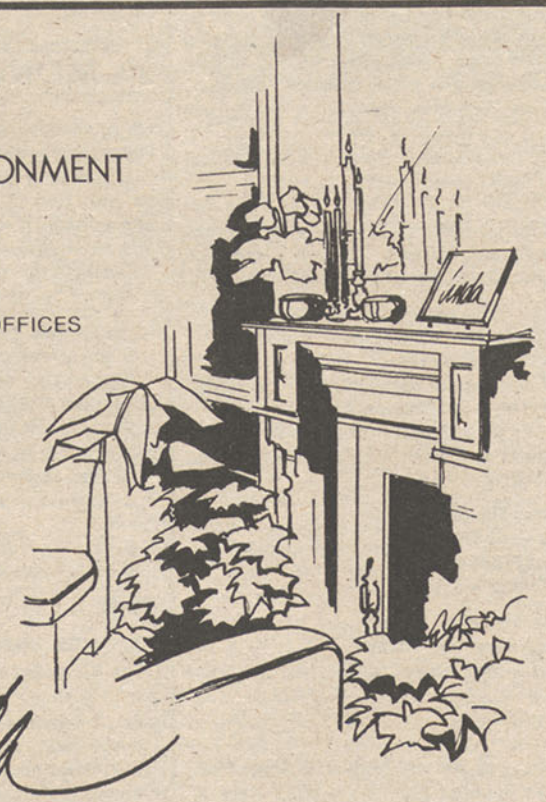

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# GALLERIES & EXHIBITS

**Alice Simsar Gallery**
301 North Main. 665-4883.
*Hours: Tues.-Sat., 10 a.m.-5 p.m.*

**JOHN MILLS: Recent Bronze Sculptures**
*October 17-November 11.*

Sculptures of the Alvin Ailey Dancers and other representational figures by this British artist. Also, recent watercolors and etching studies for his sculptural pieces.

**CONTEMPORARY COLLAGE**
*November 14-into December.*

Recent collages by ten or twelve artists, mostly from New York and California, in a variety of styles and materials, ranging from watercolors and different sorts of paper to sheet music and antique playing cards. Represented artists include Stephen Edlich, Varujan Boghosian, Ilse Getz, Leo Manson, Addie Herder, Jean Weinbaum, Joseph Zirker, Hanelore Baron, Norman Ives, and Ellen Stavitsky.

**Ann Arbor Art Association**
117 W. Liberty. 994-8004.
*Hours: Mon.-Sat., 10 a.m.-5 p.m.*

**ANN ARBOR HANDWEAVERS' GUILD: Preview and 12th Annual Sale**

Guild members' works on display October 26-30. The sale is October 31, 10 a.m.-4 p.m., and November 1, noon-4 p.m.

**ANNUAL JURIED MEMBERSHIP SHOW**
*November 7-23.*

All Art Association members are eligible to submit work. (Membership is $20 per year.) All media are acceptable. Works to be submitted must be delivered to the Art Association between noon and 7 p.m. on November 2. The juror is Julia Henshaw of the Publications Department of the Detroit Institute of Arts, who is a contributing editor for the *New Art Examiner*. Best of the Show cash award is $200. Also, two $100 cash awards.

*Etching study by John Mills at Alice Simsar Gallery, Oct. 17-Nov. 11.*

**Ann Arbor Public Library**
343 South Fifth Avenue. 994-2333.
*Hours: Mon., 10 a.m.-9 p.m.; Tues.-Fri., 9 a.m.-9 p.m.; Sat., 9 a.m.-6 p.m.; Sun., 1-5 p.m.*

**CHILDREN'S BOOK WEEK ART DISPLAY**
*November 16-December 4.*

A display of original art by young people of Ann Arbor, each piece inspired by a favorite book. Displays also in the branch libraries. An open house and reception to honor the artists, their work, and the books that inspired them will be held in the Youth Department of the Main Library, November 17, 7-8 p.m.

**COLORFUL CREATIONS**
*November 2-28.*

Works by students and teachers in the Ann Arbor Recreation Department's Cultural Arts Program. Opening reception November 6, 7-8 p.m. Refreshments.

**The Blixt Gallery**
229 Nickels Arcade. 662-0282.
*Hours: Mon.-Sat., 10 a.m.-5 p.m.*

**ANDRE KERTESZ: Photographs**
*October 16-November 13.*

Photographs from 1920 to the present by this major artist. A Hungarian, Kertesz lived in Paris during the 20's and 30's before emigrating to the U.S. Now 88, he lives in New York. This exhibit includes two of his most famous works, "Melancholy Tulip" and "Mondrian's Studio," as well as some of his nude distortions.

**DAVID TURNLEY: Documentary of Poletown**
*November 14-December 9.*

A collection of photographs taken in the last year from the beginning of the furor to the demolition of the church. Turnley, a former Ann Arborite, is a photographer for the *Detroit Free Press*.

**Clare Spitler Works of Art**
2007 Pauline Court. 662-8914.
*Hours: By appointment only.*

**ILENE CURTS: Paintings**
*October 11-November 11.*

Curts's paintings rely upon rearrangements of the familiar that are both straightforward and symbolic.

**MARGARET MEADE-TURNBULL AND CAROLYN TALBOT-HOAGLAND: Watercolors**
*November 15-December 19.*

Two award-winning artists from East Lansing. Meade-Turnbull's paintings feature realistic figures developed, she says, "through layers of thin washes until depth and richness of color are achieved." Talbot-Hoagland describes her work as "memories put on paper with innumerable washes of color: empty shells, sticks, and beach debris cast lonely shadows at the beach's edge."

**William L. Clements Library**
South University at Tappan. 764-2347.
*Hours: Mon.-Fri., 9 a.m.-noon; 1-5 p.m.*

**HAPPY BIRTHDAY, JAMES BOSWELL!**
*October 29-November 30.*

October 29 is James Boswell's 241st birthday. This exhibit features rare books, including first editions of Boswell, Samuel Johnson, and their circle. Also, related oil paintings and prints. Some items are from the Clements Library, but most are from the private collections of members of the Antiquarian Book Society of Ann Arbor.

**Contemporary Graphics**
548 South Main. 665-9868.
*Hours: Tues.-Fri., 11 a.m.-6 p.m.; Sat., 10 a.m.-5 p.m.*

**GALLERY ARTISTS**
*All month.*

Original graphics by contemporary world-class artists, including Chagall, Miro, Erte, Boulanger, Max, and Jamie Wyeth. Also, some watercolors and drawings by Erte and Dali.

**Dan Fletcher Photography Studio and Gallery**
209 South Main. 995-7233.
*Hours: Mon.-Fri., 9:30 a.m.-5:30 p.m.; Sat., by appointment.*

**DAN FLETCHER: Photographs**
*October and November.*

Restoration and copies of turn-of-the-century Ann Arbor natural light portraiture, including examples of the work of early Ann Arbor studios. An enlarged version of this popular exhibit.

**U-M Dance Department**
1310 North University Court. 763-5460.
*Hours: Mon.-Fri., 8 a.m.-noon; 1-4:30 p.m.*

**U-M SCHOOL OF MUSIC DANCE CALENDAR 1982: Exhibit and Sale**
*November 9-December 18.*

A 16-page calendar, two years in the making, of U-M Dance Department photographs from the portfolio of Jose Sanchez H. Each month's calendar design is specially designed by Carol Taylor of U-M Printing Services.

*"Cabra se ga" ("Blind Goat") by Murilo at Native Man Galleries in the Godfrey Bldg., Nov. 5-29.*

**Degraaf-Forsythe Galleries**
201 Nickels Arcade. 663-0918.
*Hours: Mon.-Sat., 10 a.m.-5 p.m.*

**STEFAN DAVIDEK: Paintings**
*October 17-November 11.*

An exhibit of Midwest landscapes and cityscapes, mostly oils, by an old favorite at this gallery.

**Duffy Gallery**
317 S. State, No. 104. 663-4888.
*Hours: Tues.-Fri., noon-5 p.m.; Sat., 10 a.m.-5 p.m.; and by appointment.*

**IMOGEN CUNNINGHAM: Portraits**
*November 14-December 31.*

An entirely new exhibit of work by this late artist best known for her alliance with Edward Weston and Ansel Adams in the famed Group f/64. Many of these portraits are of artists, actors, and dancers; others are of elderly people, and others are of Cunningham's personal friends.

**Firehouse Office Center**
211 East Huron.
*Hours: Wed.-Thurs. & Sat.-Sun., noon-6 p.m.; Fri., noon-8 p.m.*

**ANN ARBOR ARTISTS '81**
*October 30-November 20.*

More than a hundred non-functional works in styles ranging from traditional to avant-garde, including video and performance art. Juried by EMU art professor Charles McGee, former director of Gallery 7 in Detroit. This show has been organized by local painter and environmental sculptor Victoria Stoll in conjunction with seven other local artists, to offer local artists, especially younger ones without established reputations, an opportunity to show their work to the public.

**Godfrey Building**
Kerrytown (below Workbench). 994-3106.
*Hours: Mon., Thurs. & Fri., 9:30 a.m.-9 p.m.; Tues.-Wed., 9:30 a.m.-5:30 p.m.; Sat., 8:30 a.m.-5 p.m.; Sun., noon-5 p.m.*

**VISION AND SYMBOL: Artworks of Melanesia, the Ojibwa of Canada, and the Northeast of Brazil.**
*November 5-29.*

The opening exhibit of Native Man Galleries, which after this show will be located in the home of owner Lori Saginaw, former manager of Anderson's Interior Design Studio. This exhibit features mask figures and ceremonial objects from New Guinea; original paintings, lithographs, and serigraphs by two Ojibwa artists, Wayne Yerxa and Robert KaKayGeesick; and original oil and tempera paintings of two Brazilian artists, Faroleo and Murilo.

**FIRST ALL-WOODWORKING SHOW AND SALE: Michigan Woodworkers Guild**
*November 21-28.*

The first public show of this recently organized group devoted to promoting growth of woodworking skills and public awareness of this craft. This exhibit, featuring furniture, accessories, carvings, turnings, etc., is juried by Jonathan Dean of Cubecraft.

**Heritage Art Gallery**
300 North Huron, Ypsilanti. 482-2900.
*Hours: Mon.-Fri., 10 a.m.-5:30 p.m.; Sat., 11 a.m.-5:30 p.m.*

**FOUR ANN ARBOR ARTISTS**
*November 1-December 31.*

Serigraphs by Brian Halsey, watercolors by Bob Bennett, photographs by Carl Volk, and leaded-glass by Osius-Bantle Studio.

**Intermedia Gallery**
McKenny Union, EMU campus. 482-5665.
*Hours: Mon., 9 a.m.-8 p.m.; Tues.-Thurs., 9 a.m.-6 p.m.; Fri., 9 a.m.-4 p.m.*

**RACHEL KAHN: M.F.A. Show**
*October 26-November 6.*

Sculptures of fibrous pulp and rhoplex (a kind of plastic material) evolved from a series of charcoal drawings (also on display), which are based on plants and transformations in nature.

**IRENE RUZICKA: B.F.A. Show**
*November 9-20.*

Non-objective etchings, watercolors, and drawings experiment with line, texture, color value, and light.

**Kelsey Museum of Ancient and Medieval Archaeology**
434 South State. 764-9304.
*Hours: Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 1-4 p.m.*

**VAULTS OF MEMORY: Jewish and Christian Imagery in the Catacombs of Rome**
*September 25-December 15.*

Photographs taken by the International Committee for the Preservation of the Catacombs in Italy include photos of some areas not open to the public. Also, artifacts from the Kelsey collection related to the catacombs, such as a fragment of a marble plaque used to seal a tomb in the catacombs. 40-minute tours every Sunday at 2 p.m.

**Lotus Gallery**
617 East Huron. 665-6322.
*Hours: Mon.-Sat., 11 a.m.-6 p.m., and by appointment.*

**SELECTED EXAMPLES OF CONTEMPORARY HOPI AND SANTA CLARA INDIAN POTTERY**
*All month.*

An exhibit of works by such artists as Stella Huma, Feather Lady, Beth Sakeva, and Annie. These are mostly traditionally designed, low-fired vessels fired in sheep dung.

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# GALLERIES & EXHIBITS / continued

**Michael Curtis Gallery**
326 West Liberty. 668-7770.
*Hours: Mon.-Fri., 10:30 a.m.-5 p.m.; Sat., 10 a.m.-2 p.m.*

**GALLERY ARTISTS**
*All month.*

Bronze sculptures by Dennis Knight, watercolors by Michael Kozmiuk, and sculpture and paintings by William Girard and Michael Curtis.

**Middle Earth**
1209 South University. 769-1488.
*Hours: Mon.-Fri., 10 a.m.-9 p.m.; Sat., 10 a.m.-6 p.m.; Sun., noon-6 p.m.*

**NEW WORK BY NEW GALLERY ARTISTS**
*All month.*

Ceramics, glass, and fiber by about ten new artists at this distinguished gallery of contemporary crafts.

**Museum of Art**
South State at South University. 763-1231.
*Hours: Tues.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m.*

**WORKS FROM THE MUSEUM COLLECTION**
*November 1-December 23.*

A selection of important Western and Asian works from the museum's permanent collection on view while the rest of the collection is being re-installed. Includes John Mix Stanley's "Mt. Hood from the Dallies," Charles Wimar's "The Attack on the Emigrant Train," Max Beckmann's "Begin the Beguine," and Philippe de Champaigne's "Christ Healing a Deaf-Mute." Also, every Tues.-Fri., 12:10-12:30 p.m., "Art Breaks": tour guides by a docent, a trained volunteer.

**North Campus Commons**
Bonisteel at Murfin, North Campus. 764-7544.
*Hours: Mon.-Fri., 7:30 a.m.-5 p.m.*

**WALTER AND RUTH PINKUS: Photographs**
*October 26-November 25.*

Black-and-white and color natural scenes, from broad vistas to small details, by Walter, a widely-exhibited past president of both the U-M Artists and Craftsmens Guild and the Ann Arbor Camera Club. Ruth's photographs seek to capture patterns and moods, and she uses a long lens to isolate a subject from its surroundings.

**Power Center**
121 Fletcher at Huron. 761-6811.
*Hours: During performance times.*

**JUDITH JACOBS, NORMA PENCHANSKY, AND MEREDITH WOODS**
*October 27-November 23.*

Paintings by Jacobs, bronze sculpture by Penchansky, and collages and lithographs by Woods. Artists' reception November 13, 7-9 p.m.

**Rackham Gallery**
Rackham Building, 3rd floor, Washington at Ingalls. 764-8572.
*Hours to be announced.*

**SCHOOL OF ART B.F.A. SHOWS**
*All month.*

**Sill Gallery**
Eastern Michigan campus, near Lowell and Ford, Ypsilanti. 487-1268.
*Hours: Mon.-Fri., 8 a.m.-5 p.m.*

**EUROPEAN AND AMERICAN SCULPTURE 1830-1930**
*November 3-25.*

Includes works by Rodin, Degas, Carpeaux, Jules-Dalou, Ernst Barlach, Carl Milles, Paul Manship, Emile Antoine Bourdelle, and Medardo Russo. From the collection of the Detroit Institute of Arts.

**Sixteen Hands**
119 West Washington. 761-1110.
*Hours: Mon.-Fri., 11 a.m.-9 p.m.; Sat., 10 a.m.-6 p.m.*

**TWO SISTERS**
*All month.*

Multi-colored monoprints (each one-of-a-kind print is hand-painted on a separate plate) by Lisa Marra, who uses layered and isolated shapes to explore the relationship between organic and geometric patterns observed in daily life. Also, a series of sculptural collages by Terri Marra, who is breaking away from her customary work in raku and utilitarian ceramics. This series reflects rattle forms ornamented with feathers, bark, and acrylic, and is dedicated to a clown/fool friend whose storytelling and mime influenced the artist's work.

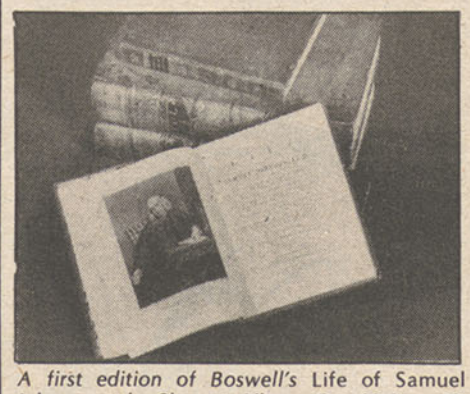
**Slusser Gallery**
Art and Architecture Building, Bonisteel Boulevard, North Campus. 764-0397.

**VINCENT CASTAGNACCI: Monoprints**
*November 2-25.*

**U-M Credit Union Lobby**
333 East William. 996-0249.
*Hours: Mon.-Fri., 9:30 a.m.-5:30 p.m.*

**YOUNG PEOPLE'S ART EXHIBIT**
*All month.*

Works by young people from U-M Extension Service drawing instructor Kay Gould's art classes.



*A first edition of Boswell's* Life of Samuel Johnson *at the Clements Library, Oct. 29-Nov. 30.*

**Wild Weft**
415 North Fifth Avenue (Kerrytown). 761-2466.
*Hours: Mon.-Fri., 9:30 a.m.-5:30 p.m.; Sat., 9 a.m.-5 p.m.*

**MORGAN CLIFFORD: Fiber Hangings**
*November 1-15.*

Ikat hangings, weft-face hangings, and small wrapped pieces by this Minnesota artist. (Ikat is a technique of dyeing.)

**STAFF SHOW**
*November 15-December 31.*

Some hangings but mostly functional pieces appropriate for Christmas gifts. Includes scarves, stoles, place mats, runners, and hats.

**BARBARA FALKOWSKA: Woven Works**
*November 16-December 14.*

Falkowska is an internationally-known Polish textile artist. The designs on her hangings are noted for their delicate weaving and their glowing use of sea forms and organic forms such as cabbages and beets. The works on display are mostly small pieces, early sketches for her larger creations.

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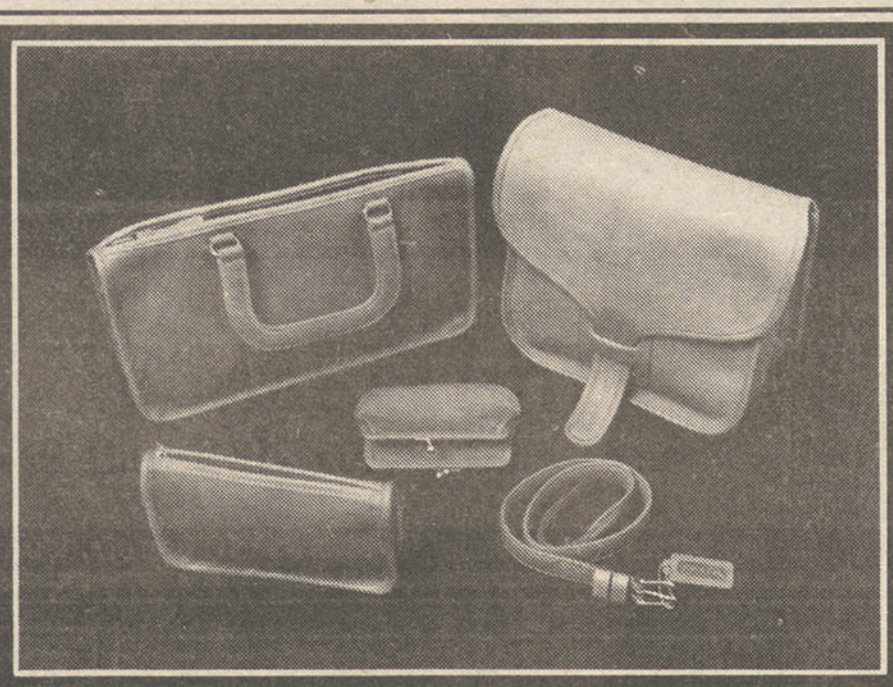

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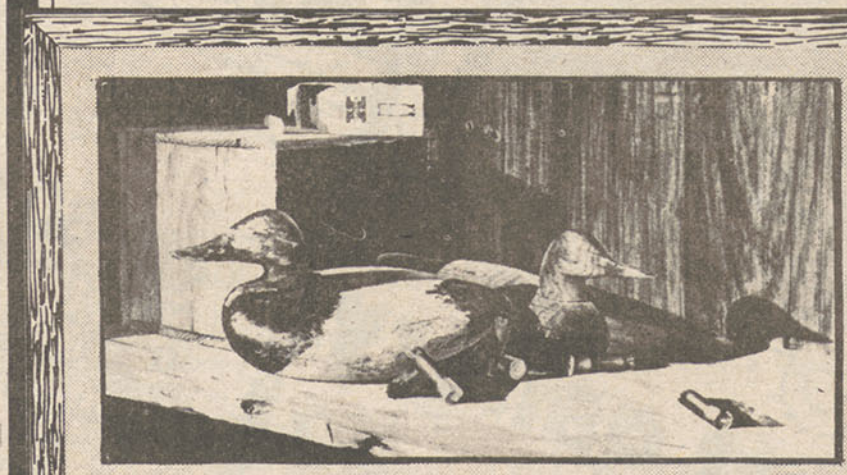

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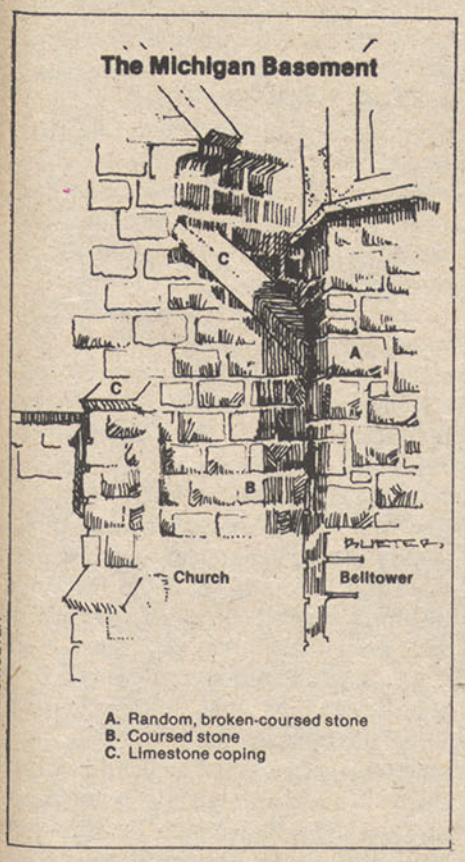
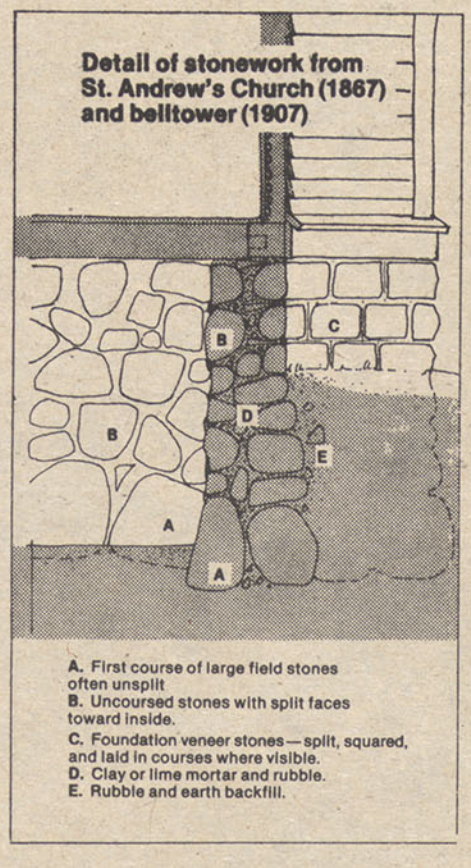
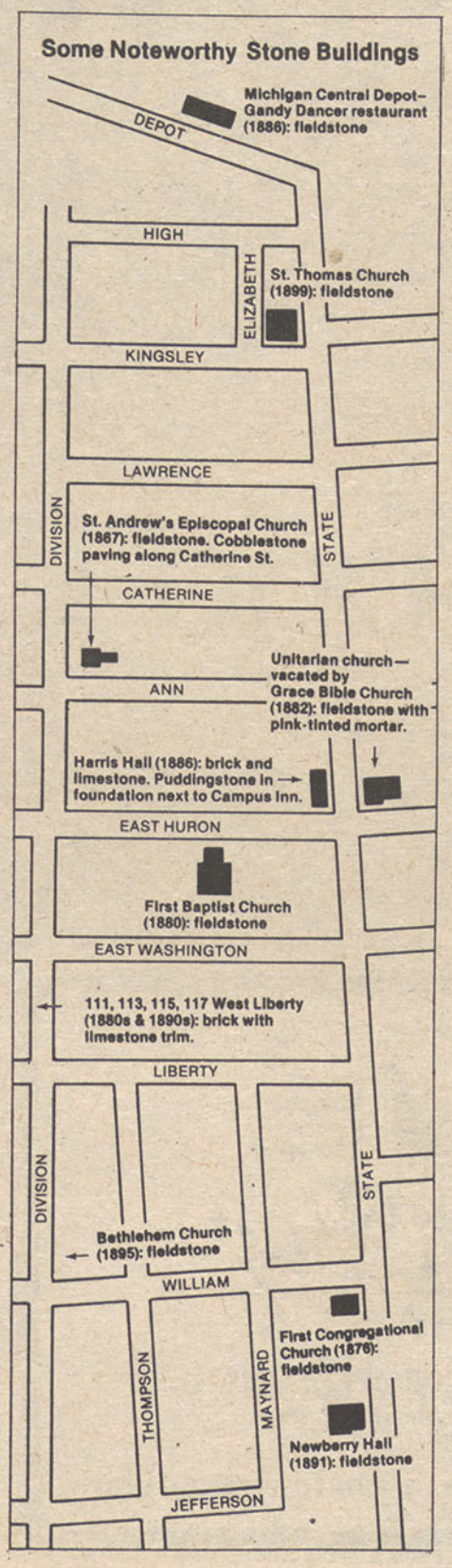



DRAWINGS BY MARC RUETER


Detail of stonework from St. Andrew's Church (1867) and belltower (1907)
B
C
B
D
E
A
A
A. First course of large field stones often unsplit
B. Uncoursed stones with split faces toward inside.
C. Foundation veneer stones—split, squared, and laid in courses where visible.
D. Clay or lime mortar and rubble.
E. Rubble and earth backfill.

*St. Thomas Catholic Church: a mosaic of rectangular stones.*




## The Stones That Built Ann Arbor

When settlers came to Ohio and Indiana in the 1820s and 1830s to clear land for new farms and towns, they were pleased to find numerous places where exposed bedrock offered easily accessible building stone. Limestone outcroppings often contained convenient rectangular chunks ready to be laid up in neat walls. This handy source of stone was often featured in land advertisements urging Easterners to come west in the years after the Erie Canal was built. But Michigan could not honestly boast of such perfect building stone, because the glaciers that had pummeled and scraped its surface some 15,000 to 20,000 years ago had left a thick layer of glacial debris on top of most of its bedrock.

In Washtenaw County bedrock lies 130 to 170 feet below us, beneath silt, clay, sand, gravel, and boulders brought down by the ice from an area north of Lake Huron in Canada. Michigan settlers soon found that clearing the land meant not only removing trees but also hauling aside plentiful rounded stones ranging from a few inches to three or four feet in length. These were, in fact, broken pieces of the bedrock of another region, subsequently rounded by the action of ice and water. Mainly composed of granite, gneiss, and quartzite, they made good building stones once they were laboriously split and sheared into workable sizes and shapes.

Up until about 1900, fieldstone foundations were standard in Ann Arbor houses. The so-called "Michigan basement" was an excavation some four or more feet deep (and thus below the line subject to freezing and thawing), lined with fieldstone foundation walls abouteighteen to twenty-four inches thick. Builders split boulders and laid them up in walls about seven feet high. Often they used stones found as the basement was being dug. The flat stone surfaces that resulted from splitting and chipping were turned inward below ground level to provide smooth walls for the cellar rooms. Above ground, the outer layer of stones faced the world with chiseled flat rectangular sufaces, their remaining rounded sides hidden within the wall. The gaps between stones were typically filled with a crude mortar of clay soil and small stone pieces.

While most early Ann Arbor settlers built their houses above ground with wood, a few chose to erect solid farmhouses entirely of local stone. These builders were inspired by a building style that originated during the 1930s in western New York State, where small glacial cobblestones were abundant. The Orrin White House on Fuller Road (opposite Huron High School) and Cobblestone Farm on Packard are notable examples of this style, which featured small stones five or six inches long left in their natural rounded shapes. These were laid up in neat rows or courses. Oblong cobblestones were often selected to create a herringbone pattern on the facade.

As Ann Arbor evolved from a frontier settlement into a comfortable settled community, its citizens wanted new school and church buildings that looked solid and permanent. The post Civil War period through the 1890s were years of intense building activity, and large, stylish buildings of brick and stone went up all over town. Skilled masons boldly used native fieldstone for entire buildings that were often monumental in scale: the Frieze House at 1547 Washtenaw, seven stone churches, the Michigan Central Depot (now the Gandy Dancer Restaurant), and Newberry Hall (now the Kelsey Museum of Archaeology).

This was the era when Ann Arbor's native fieldstones came into their own as a respected building material. It was readily available on farms, particularly in the area's moraines and kames (those geological formations that contain unstratified glacial stone ranging from pea gravel to boulders). Almost all the stone for the Michigan Central Depot and many other Ann Arbor buildings came from Foster Station, a now-vanished community once located where Maple Road crosses the Huron River, which supplied almost all the stone for the Michigan Central Depot and many other Ann Arbor buildings.

The local stone was a very demanding yet rewarding material for builders to work with. As the masons labored to split and shape these hard boulders into usable building blocks, they laid open to view the rich colors of the stone: smoky gray, mauve, and earthy pink. These distinctive hues of rose are due to the feldspar present in varying degrees in the granite and gneiss boulders and to iron traces in quartzite ones. Prized specimens with glistening quartzite crystals or particularly vibrant rose colors were often set at eye level around doorways and windows. Perhaps the most unusual stones were the jasper conglomerates, composed of bright red jasper fragments embedded in white quartzite.

A great deal of the mason's skill lay in carefully choosing and sorting stones to achieve a subtly varied pattern of dark and light grays, tans, and pinks. He also had to avoid using boulders with structural imperfections, a task that sometimes began at the source of the stones. An experienced mason would often sort through piles of stones, selecting the best boulders according to the sound they made when struck with a metal tool. Only then would he have them hauled to the building site for splitting and shaping.

For most of the buildings constructed during the late 1800s, the customary shape of the cut stones is rectangular. In the earlier churches such as the St. Andrew's Episcopal Church at 306 North Division (1869) and the former Unitarian Church at State and Huron (1882), the stones are fairly uniform in size and are laid up in simple courses. Later buildings like the Michigan Central Depot (1866) and St. Thomas Catholic church (1899) were built in a more sophisticated masonry style that featured rectangular stones of varying sizes carefully fitted together in a complex mosaic.

At the same time that so many religious and institutional buildings in Ann Arbor were being built of stone, most commercial buildings downtown were being constructed with brick, a material

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# NATURE/cont.

that was certainly easier to work with and quite readily available after transportation links to neighboring regions improved. Although brick was never manufactured in Ann Arbor, there were several active brick companies in Detroit, Flint, and throughout northern Ohio, where the necessary surface shale deposits existed to supply clay with the requisite mineral content.

The more elegant nineteenth-century brick buildings commonly used limestone for sills, coping, and carved decorative accents. Noteworthy examples are the buildings at 111 West Liberty (The Peaceable Kingdom), 113 (West Side Books), 115 (Rider's Hobby) and 117 (the Ann Arbor Art Association). Limestone was used in a similar way to add refined touches to most of the fieldstone buildings as well. The beds of ancient seas produced the famous Indiana limestone, finely textured and easily workable—everything that Michigan fieldstone was not. In this century Indiana limestone became the dominant building material for many impressive buildings on the U-M campus, most notably Burton Tower, the Rackham Building, and Angell Hall. The imported limestone seemed to satisfy the same desire for a look of solidity and permanence that had inspired the earlier fieldstone churches. Limestone, with its crisp exact lines, fit twentieth-century architectural tastes just as the craggy cut fieldstone had suited the more romantic, rustic Romanesque Revival style so well represented by Ann Arbor's nineteenth-century stone buildings.

The rustic spirit persisted past 1910 in the widespread use of native stone after around 1910 for house porches. Several German-born masons, including George Eberwein and Oland Weinberg, worked extensively in the Old West Side and other central area neighborhoods laying up these substantial-looking additions in an organic, flowing style. The stones were split as before to achieve flat faces, but instead of being shaped into rectangles they were left in varying shapes and sizes. The sides were chipped only where necessary to fit them closely together in an irregular pattern. (A band of stones set in this pattern may be seen around the base of the 1899 St. Thomas Church, which otherwise consists of precisely cut rectangular stones.) The German porch masons often left personal trademarks on their work by setting several stones in a flower or sun pattern.

Starting in the 1920s a younger generation of stonemasons responded to this naturalized style (and to a growing scarcity of large stones) by taking its informality one step further. They left even the faces of the stones rounded, setting small whole boulders randomly and rather far apart, with thick mortar joints. The style is still used today by local stonemasons: the entrance gates at Gallup Park and the rear addition of the First Baptist Church reflect this "let boulders be boulders" approach.

*—Anne Rueter*

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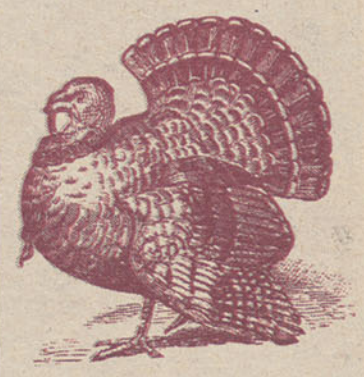

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# CHANGES

*Selected reports on major changes in retail businesses and noteworthy buildings*

## Coming soon: Pizza Time Theatre

*Hosted by Chuck E. Cheese, the rodent robot*

A crew of computerized animal robots are scheduled to invade Ann Arbor on December 30. The animals are entertainers, and their master of ceremonies is a friendly rat named Chuck E. Cheese, namesake of the **Chuck E. Cheese Pizza Time Theater** and brainchild of computer genius Nolan K. Bushnell. Bushnell founded the Atari video game company in 1972 after inventing the Pong video game, the fuse that set off the video game explosion.

Chuck E. Cheese will take residence in the pink castle at 2196 West Stadiuum, which has been leased to the Pizza Time Theater by Roma's of Ann Arbor, the catering business that folded here after five years.

Each Pizza Time Theater is a self-service pizza parlor that doubles as a video games arcade and a sort of indoor Disneyland. Bushnell figures kids are hungry for entertainment as well as pizza, and as he told *Fortune* magazine, "Live entertainers are expensive. You don't have to pay robots." The animals perform free every eight minutes but can be activated by tokens if the customers can't wait. The pneumatically powered robots include Harmony Howlette, a country-and-western coyote who sings like Loretta Lynn; Dolli Dimples, a Della Reese-voiced hippo songstress; The King, a seven-foot six-inch, Elvis-voiced, hip-rolling lion; The Beagles, a canine rock quartet that performs, predictably enough, the works of the Beatles; and about a dozen other Cyberamics, as Bushnell has named his menagerie.

*Chuck E. Cheese and friend*

Bushnell is no organization man. He started Atari with $500. By the time he sold out to Warner Communications in 1978, he had upset almost everyone he had worked with. At thirty-three, he had $15 million at the time he parted company with Warner, and he bought for $500,000 the Cyberamics concept he had invented while employed by Warner. Since then Bushnell has launched fifty-five Pizza Time Theaters in twelve states. At this point he has gained $30 million in the unusual venture. He has vowed to make Chuck E. Cheese more famous than Mickey Mouse by 1985.

Ann Arbor's Pizza Time Theater will be the sixth in Michigan. The others are in Wayne, Macomb, and Oakland Counties. Little Caesar's Enterprises, Inc., of Farmington, owns the Michigan franchise for the theaters, which are separate enterprises from the 250 Little Caesar pizza restaurants in Michigan.

Lisa Ilitch is the director of marketing and public relations for Little Caesar's. Ilitch, twenty-one, is the daughter of the firm's founder, Michael Ilitch, and is a political science major at the U-M. She originally studied here but now attends the Dearborn campus as a part-timer.

"The average age of Chuck E. Cheese customers is seven," Ilitch says, "so a lot of adults are stunned when they enter for the first time. What they see is kids running wild."

Those grown-ups who feel they need mild alcoholic sedation under these circumstances will be able to obtain it. Roma's determined that its failure to get a liquor license here was "the kiss of death," according to Paul Paparelli, a member of the family that founded the Bloomfield-based business in 1947 and still operates five Roma's in the Detroit area. But Little Caesar's quickly obtained a liquor license for the Pizza Time Theaters by buying the business and license of the Poor Richard's bar in Arborland and then transferring it to the pink castle.

Ilitch says renovations and preparations for the singing robots will cost $750,000. The 16,000-square-foot building can seat five hundred customers, whose eating fare will include a salad bar, sandwiches, and make-your-own sundaes to supplement the pizza.

Like the frog-prince of fairy tales, the castle started its life in a homely state as a Vescio's Supermarket. Roma's added the pink-turreted exterior, whose theatrical silhouette suits the building's latest tenant just fine.

## Assorted notes

Car testing that simulates actual driving conditions—the kind that auto manufacturers and the Environmental Protection Agency test labs conduct—is now available to the general public at **Lundy Cadillac** out on Jackson Road. According to dealer Brad Lundy, the new computer-assisted dynomometer at his **Ann Arbor Mileage Tech Center** is the only one in Michigan available to the public. A dynomometer consists of automated rollers that spin a vehicle's drive wheels while the engine's fuel-flow system is hooked up to a computerized electronic sensing device. "This dyno," explains the thirty-two-year-old Lundy, "can precisely simulate real driving conditions, including hills, vehicle weight, air resistance, horsepower, stop-and-go driving, and other factors." Computer printouts of fuel consumption on the dyno are "completely accurate figures of what a car or van's mileage will be," says Lundy. His chief mechanic, Tye Winkel, runs the tests at the equivalents of thirty and fifty-five miles per hour.

Sun Electronic built Lundy's dynomometer; its month-long installation required a special foundation of reinforced concrete two feet deep, four feet wide, and twelve feet long. Mechanic Winkel, though only twenty-five, has been so adept at using the dyno that Sun Electronic frequently asks him to train their personnel, says Lundy, who bought the Curt Terova dealership last year and called it Heritage Cadillac until he regained the Lundy name this year from an Ohio dealership he owned.

Winkel says the dynomometer helps him conduct and monitor the quality of his tune-ups and attract customers to the service department.

Winkel offered to test our ten-year-old Pontiac station wagon on the dyno. Results confirmed the bad news we already suspected. The wagon averaged 5.8 miles per gallon around town in normal traffic, 3.6 mpg under the worst conditions, and 13.4 mpg at legal 55 mph cruising speed.

The **Sweet Water Cafe,** which changed its name from Mountain High Ice Cream Parlour this summer, has closed its doors. Our sources indicate that owner Sally Kelley is negotiating to sell the business.

John Harris, owner of the indoor **Golf-o-Tron** simulated golf course at 4255 Jackson Road, a mile west of Weber's, is opening what he believes will be the area's only winter golf school. The computerized "golf course" can simulate four famed courses, Pebble Beach, Thunderbird, La Costa, and Pinehurst No. 2. Harris's school will have three sessions, starting on December 28, February 1, and March 8. Classes will run for ninety minutes once a week on weekday evenings. Three professionals will teach at beginner, intermediate, and advanced levels, Harris says, with tuition ranging from $60 to $80.


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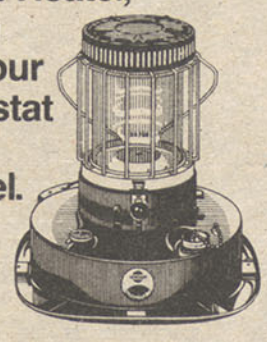

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# CHANGES/ *continued . . .*

## Forslund's folksy flair with furniture

Last Month, the **Carl Forslund** furniture store opened for business at 303 North Main at Miller, in the first floor of the large greenish-brown building that houses the landscape architecture firm of Johnson, Johnson and Roy. It is the Grand Rapids firm's first store outside the Furniture City area.

Everything about the Forslund business—from the furniture itself to the names of the pieces, from the store's decor to the text of the catalog—is designed to be comfortable, foklsy, and traditional. All the furniture is made in Grand Rapids, and most of it is solid cherry from Pennsylvania and Upstate New York. It is reproduced from Early American, Colonial, Victorian, another styles that the Forslunds describe as "Quaint American" and "timeless." A furniture piece may carry the name of family members (Mrs. F's Sofa), the craftsman who made the original (the Arthur Teele Wall Case), the owner of the piece the Forslunds copied (the Rose Kibbe Drop Leaf Table), or just plain homey names (the Happy-Dining Sideboard).

Before visiting the local showroom, we looked at the attractive ninety-eight-page Forslund catalog and found it to be a masterpiece of that genre. The catalog opens with a big portrait of four generations of Forslunds. Carl Forslund, Senior, who died last year, is still the narrator of most of the catalog, describing each piece in loving detail reinforced by full-color photographs enriched with numerous cheerful domestic props. For instance, the Rip Van Lee leather lounge chair ($1,115 with matching footstool) is displayed with a red book turned cover-side up on one arm of the chair and a pair of reading glasses on the book's spine. A pair of leather slippers rests on Rip's footstool. On a stand within easy reach are a glass of milk, a plate of cookies, and some handcarved wooden birds (the latter also available at the Forslund store).

Altogether, it's an old-fashioned and homey image, comfortable rather than imposing, but tasteful at the same time. The Rip Van Lee is former President Jerry Ford's favorite chair, we learned from Blake Forslund, president of the company. "It was in the White House," he told us, "and now it's in his home in California."

*The Marion Lee Chest (description from the) Forslund catalog): "About 1943, we contracted a nearby small furniture factory to reproduce this simple, well made three-drawer cottage bureau in cherry wood. They made it real well and we named it 'Marion' which is Mrs. F's name. However, after about ten years, they persisted in substituting maple for the sides instead of cherry–of course, there is absolutely nothing wrong with maple as a good, hard furniture wood and it takes a cherry finish that one can't tell the difference–but we were paying and selling it as completely cherry wood. So we discontinued 'Marion Lee' until now.*

*Also, we have a curious fact of reproducing our own original copy of a copy made by some unknown 1860–1870 factory. These old ones are still quite plentiful here in the midwest, selling at auction or 'antique' shops for $25.00 to $50.00 while our reproduction is comparatively quite dear at $478.00 prepaid."*

---

Carl Senior started as a millroom sweeper for a Grand Rapids furniture company. His father, who emigrated to Michigan from Sweden, had worked as a timber cruiser for still another firm, trekking through the north woods selecting suitable wood for furniture. By 1935, Forslund had risen to traveling salesman, but he disliked being away from his family and quit to start a small retail furniture shop with his wife, Marion. Their capital was $200. Furnituremaking had already peaked in Grand Rapids; after World War I, many large manufacturers began leaving for North Carolina and its nonunion wages. The Forslunds,

## More assorted notes

Frank and Helen Tsou, who own and operate the Sze Chuan restaurant in Canton, hope financial red tape will be cleared away in time to open a new restaurant, **Sze Chuan West**, at 2161 West Stadium, sometime in December. The Tsous are buying the restaurant and liquor license of Lim's of Ann Arbor, but the seller must meet certain obligations before the deal can be completed, Tsou told us. The Tsous plan to make the Ann Arbor restaurant their major enterprise. Tsou said he was planning to bring in a "four-star Chinese chef from New York as a partner" but preferred to withhold more details until the sale was complete.

Another restaurant change is awaiting final court action. Dick Butcher and Bill Willits of the Butcher and Willits construction company are joining Willits's daughters, Delynn and Sheryl, in the purchase of the Mallis Steak-Out res-

meanwhile, were expanding into the mail-order business. Many skilled woodworkers—most of them Dutch, Polish, and German—had remained with the companies that stayed in the Grand Rapids area. These companies were commissioned to build the Forslunds' reproductions.

The Forslunds, who still refuse to staple rather than nail the backs of their furniture, found it increasingly difficult to control the quality of furniture built by other companies, Jon Forslund told us, so they began upholstering the furniture at their shop. Finally, in the Sixties, the Forslunds opened the Forslund Manufactory, where they continue to make Forslund furniture.

Carl Senior and Marion found most of the furniture styles in the Forties. They scoured New England villages and seaports and visited mountain and backwoods homesteads throughout the Appalachian region in search of early designs to reproduce. They copyrighted the phrase "Quaint American" back then, and it has been their design and sales theme ever since. By the late Fifties, a triumvirate of Forslund brothers began running the business—Blake, Carl Junior, and Jon.

Forslund's 1,500-square-foot showroom here is papered in traditional wallpaper in a small yellow print. It has the feel of a large, densely furnished living room in the home of a prosperous and well-educated farmer. Chuck House, the Ann Arbor store's affable, low-key manager, started in the warehouse of the Forslund Manufactory ten years ago. House says he, his wife, Linda, and their three young children enjoy "all the family things you can do in Ann Arbor." Within a few days of their arrival in mid-October, he said, they took a stroll and listened to the U-M band practice. "You can't do that in Grand Rapids," he said.

Some of the items that caught our eye were the Walter Lawson Sofa ($1,620), the Hayward Hutch ($524), the marguerite Brown Coffee Table with a top of Italian marble ($282), and the reclining cats ($16 to $32) of which the catalog says, "Yup! You'll have fun when guests will try to coax your ceramic feline into friendship."

It is a Forslund custom to keep a big bowl full of "help-yourself hard candies" near the front of their stores. We found the candy to be first-rate.

---

taurant at 2204 West Stadium from Angelo Mallis. If all goes as planned, Delynn Willits told us, she and Sheryl will begin operating *La Pinata* Mexican restaurant in the latter part of this month.

Delynn said she has been developing her skills at Mexican cooking for five years and will prepare a variety of standard Mexican specialties. Carta Blanca and Dos Equis beer will be available, she added, as well as margueritas by the pitcherful.

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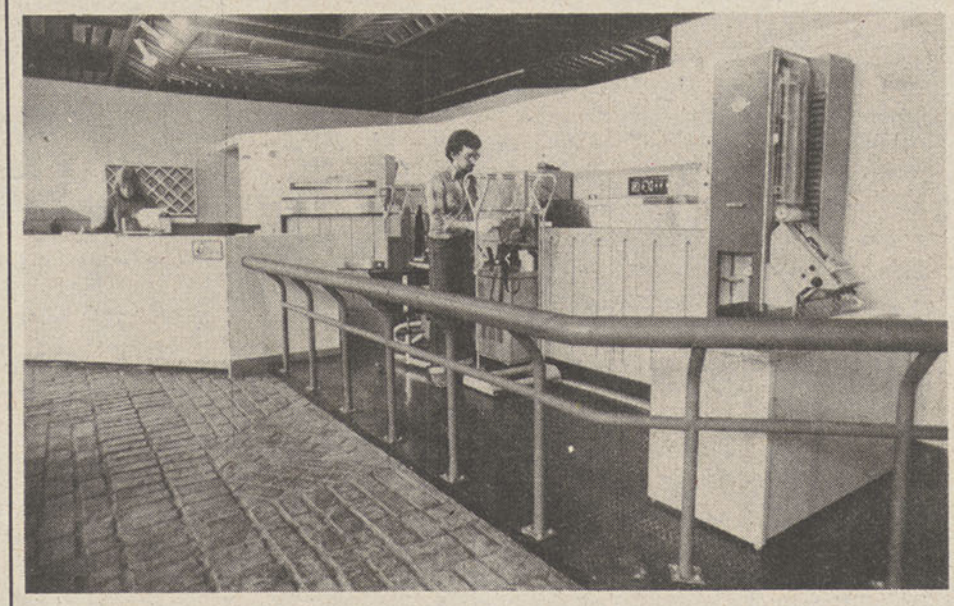
# CHANGES / continued



## Color photos while you wait

Tracy Williamson and Kent Whiteman, owners of W. W. Trent leather and luggage shop at 539 East Liberty, have joined two partners in a new venture, **One Hour Photo/Ann Arbor,** at 611 Church, where the Cloth of Gold women's apparel shop used to be. They were fortunate to inherit an attractively designed space with brick floors, a slatted wood ceiling, and big front windows.

The heart of the business, Williamson says, is the Japanese-made Noritsu high-speed color film processor and the skilled operator who controls it. The processor is a computerized machine that accepts 35mm, 110 and 126 film. A twenty-four exposure roll of 35mm film costs $8.98 to develop and print; 110 and 126 are slightly less. In the first twenty-four minutes of its operating cycle, the machine develops the film into negatives. The operator then looks at a color-sensing control panel and at each negative as it passes through a screen in preparation for printing. If an exposure calls for an adjustment or correction during printing, the operator can override the computer. Mass film processors, like those in film houses, develop each print on a roll of film identically, rather than print by print, Williamson says.

At about the fortieth minute, the machine has completed its printing. It then moves the prints through fixing baths built into the machine, dries them, and cuts and sorts them into individual orders. An automatic sleever cuts the negatives into strips and inserts them in envelopes. The whole affair takes forty-five minutes, but Williamson says a one-hour interval insures that all clerical work has been done when the customer is ready to pick up the film. The machine can process fifty rolls an hour.

Customers often like to stay around and watch their film go through its meta-

## Still more assorted notes

Arlene Stephan opened an independent branch of **Frivolous Sal's** women's shop last month on the lower level of 215 East Liberty Plaza, across from the main Post Office and below the Pappagallo women's store. The original Frivolous Sal's in Vail, Colorado, is known for clothing with lots of Country and Western and Hollywood flavor. Stephan stocks her store with those selections, along with more traditional dressy lines.

Stephan says her shop "specializes in trying to find things that look different, are colorful, and hard to find." Some of those things include multicolored hand-crocheted jackets from Arizona that are throw-rug-stitched ($275–$435). One most unusual jacket on display recently was a colorful pastiche of hand-dyed cotton, chenille, mohair, wool, and acrylic for $425.

Other selections included chenille jackets ($60) with matching short-shorts ($23.50); they looked like those tufted, floral-patterned, funky bedspreads. There were cowgirl shirts from Kansas City with shiny, hand-embroidered, pastel ranch animals ($115); and lamb's-wool and suede purses ($25.50) and vests ($35.50) from California.

The store's current best seller is a baggy Kangaroo lounging suit with a big central pouch. It costs $97.50 in red velour and $67.50 in white sweatsuit material.

Stephan, who lives in Adrian, has never operated a store before. But Sally Lott, owner of the original Frivolous Sal's, is a cousin of Stephan's husband, Larry, a manufacturer's representative. Stephan says she had frequently told Lott, "If you ever want to branch out, let me know."

Opening upstairs from Frivolous Sal's on November 14 will be **The Mole Hole,** one of ninety national franchises of the gift shop chain founded twelve years ago by Jack Harris, who was a Petoskey high school art teacher at the time.

The owner of the local store, Dolores Taisey, moved to Michigan from Lafayette, Indiana, two months ago to join her

morphosis, Williamson says. "They can talk with our operator, Bill Belian, or his assistant, Sandy Tuttle," she notes, "and get some insights or advice on how to improve their exposures."

Williamson says she and Whiteman started the business with Dick Macias, and Ann Arbor landscape architect, and Al Lozano, Macias's cousin from Detroit (and not the Al Lozano involved in The Plumed Serpent and the Casablanca ice cream parlor downtown), after they observed the success of Lozano's own One Hour Photo shop in Dearborn's Fairlane shopping center.

Lozano, who divides his time between the two independent shops, says when he bought his first Noritsu in 1980, the nearest other one was in Toronto. "The machines have only been in the States for three to four years," Lozano says, "but other countries had them a few years before that." According to Lozano, a veteran of the color-photo studio business, the early skepticism of Kodak and other U.S. film manufacturers delayed the Noritsu system's acceptance in this country. Now, however, the Noritsu is mushrooming up in fast-photo shops throughout the country.

Williamson says the processor cost $110,000, and that a breadbox-size color calibrator that maintains the processor's accuracy cost $3,000 more. Elaborate electrical and plumbing systems—including a device that filters silver from the photochemical residue—added further to the investment.

One Hour Photo/Ann Arbor accepts film other than the sizes the processor can handle, but sends those out to be processed elsewhere. The shop will begin developing color slides on the premises in a few months, Williamson says, and plans to begin making enlargements in the store sometime next year.

---

husband, Jim, after he became director of continuing medical education at the Hurley Medical Center in Flint.

The unleased basement of Kerrytown's Godfrey Building (below Workbench) is being used as an exhibit space for the first time this month. It features the inaugural shows of two new ventures. The Michigan Woodworkers Guild is holding a juried show and sale, and **Native Man Galleries** is showing New Guinea folk art and Ojibwa and Brazilian paintings.

Native Man Galleries is the creation of Lori Saginaw, formerly of Anderson's interior design staff. She plans to hold future exhibits in her home on Olivia. "My artists are generally unknown and in the early stages of their career," Saginaw explains. "But their work is more affordable, and there is the excitement in being in on the beginning of something. I wanted to hold exhibits in my home to help people who aren't necessarily collectors feel more relaxed and less intimidated, to make it easier for them to see this art as a daily part of their lives."

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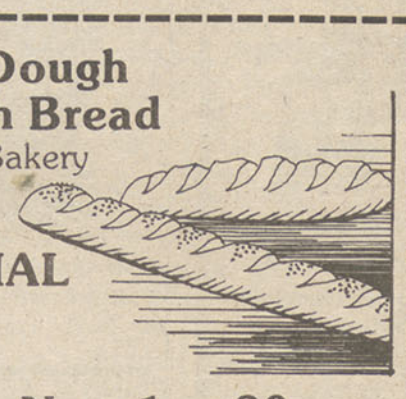

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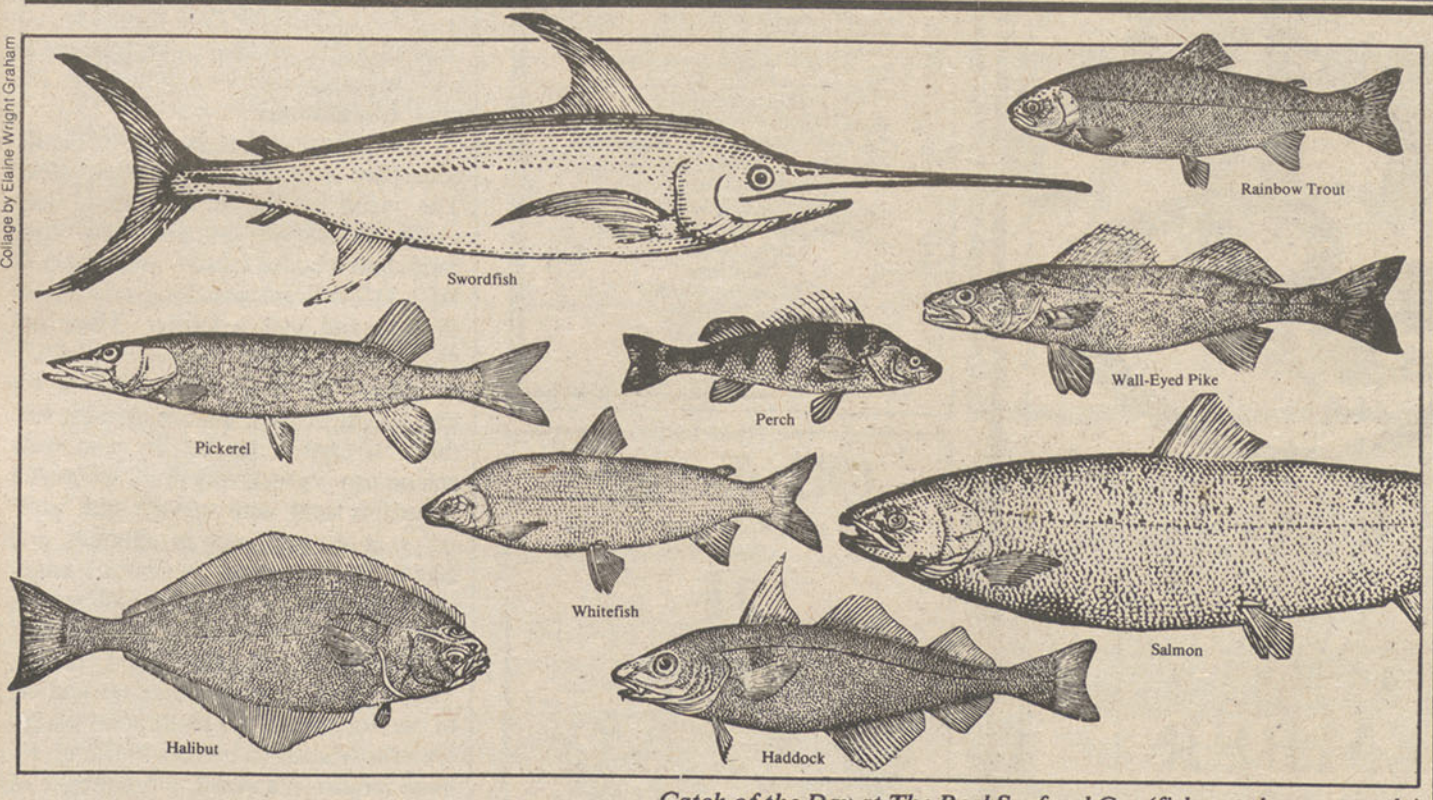
# RESTAURANTS




*Catch of the Day at The Real Seafood Co. (fish not shown to scale)*

# Simplicity wins at The Real Seafood Co.

**THE REAL SEAFOOD CO.**
**341–343 South Main**
**769–5960**

**Description:** Booths and tables in quiet, unpretentiously decorated rooms. Nearly adequate light. Intimate bar with street entrance called D. Dennison's.

**Recommended:** Fresh fish filets, simply broiled. Steamed mussels. Poached salmon appetizer. Linguine with clam and tomato sauce.

**Price Range:** Appetizers $3.95–$5.95; chowder $1.95; seafood salads $5.95; crab dishes $10–$16 range. Other a la carte items $8–$10 range, with surf-and-turf and seafood combinations $8–$17—all with slaw, rolls and one side dish.

**Hours:** Lunch: M–Sa 11:30–2:30, in bar till 4. Dinner: M–Th 5–11, F–Sa 5–12. Su 4–10. Happy hour with special bar snack menu 9–midnight.

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The Real Seafood Co. opened in 1975 in quarters recently vacated by the Rubaiyat. I've always appreciated the fact that it is notably free of kitsch-of-the-sea. No capstans, hawsers, harpoons, or festoons of fishnet intrude on its simple decor. A large rowing boat hangs perilously over diners in the large room; a picture of a square rigger in full sail decorates the entrance; a small ship's figurehead hangs on one wall; and that's about it.

In its early days the restaurant menu assumed its customers were ignorant of the glories of fish and seafood. It suggested mild, non-oily fish "for beginners," and offered Cape Bluefish "for the advanced fish eater." This guidance was probably appreciated by people who reserve their highest praise for fish they say "is not a bit fishy."

Marketing of ocean fish in the Middle West began to develop seriously ten years ago. Since then the picture has been changed dramatically by new methods of on-ship processing, dock-side fileting, somewhat mysterious treatments to retard spoilage, and the development of reliable air shipment. Today fresh ocean fish is widely available both in supermarkets and in fine specialty fish markets like Monahan's in Kerrytown. The only question remaining concerns the definition of "fresh." Much of the fish we have available to us here has been lightly treated to extend its holding time in refrigeration. It may lack that just-caught sparkle, but every year the quality of ocean fish reaching us seems to get better.

Oysters on the half shell or Smoked Bluefish with capers are perhaps the classiest appetizers listed at the Real Seafood. I tried Oysters Florentine prepared with a puree of spinach with cheese on top and served in a scallop shell—nice enough but not great, in my opinion. All three items are $3.95. Steamed mussels with garlic butter ($4.95) appealed to me more than steamed littleneck clams ($5.95). A very nicely poached salmon, served cold with an herbed mayonnaise, made a substantial and yet refreshing appetizer for only $3.95. The restaurant's own clam chowder ($1.95) is a flavorful one in the Manhattan style. On one occasion it was decidedly over-salted.

Without any question the daily catch of fileted ocean fish is the strongest part of the Real Seafood's menu. On many visits over the last six years I have never been disappointed by the broiled fish there. This good record bespeaks excellent managerial discipline. The mark of a good fish restaurant is its decisiveness in rejecting market fish that is less than perfect and its willingness to throw out fish that is over the hill. At this restaurant there is never any question. The broiled fish is always perfect. Another reason I enjoy the catch is that it is something I can't duplicate at home. Very few home stoves have broilers anywhere near hot enough to achieve that crisply browned outside without overcooking the inside of a fish filet. With the fish, as with every Real Seafood entree selection, comes a good fresh cole slaw and potatoes or a side dish. The daily catch with prices indicated is shown to you on a printed card—a much better system than having a waitperson rattle off the selection while omitting any mention of prices. On one recent evening they varied between $7.50 and $11.50.

I've had excellent boiled lobster at this restaurant, currently offered at $14.95 for a one-and-a-quarter pounder. This big price must reflect middlemen's cuts and shipping expenses, since lobster is selling for $2 a pound, retail, in Maine. The menu lists lobster stuffed with crab-


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## RESTAURANTS/ continued

meat ($15.25), which didn't attract me at all. Can crab enhance lobster—or the other way around?

This brings up the question of the ill-conceived seafood combination dish. The menu at the Real Seafood lists many: $16.95 will get you New York Strip, half a boiled lobster, and king crab legs; $15 will get you king crab, fried shrimp, and half a lobster. These are gluttonous concepts. Then there is stuffed swordfish steak. The thinking for this one must have gone something like this: "If Oysters Rockefeller with spinach on top is good, why don't we stuff a swordfish steak with spinach and, while we're at it, we'll put in almonds and bacon. Bacon's good on Clams Casino, isn't it?" This is tasteless, Hollywood-type thinking. I'd as soon stuff beefsteak with spinach, almonds, and bacon. These arrogant combinations remind me of the story about the Hollywood producer who wanted to use the music of Johann Strauss in a movie about the life of Mozart. "You can't put Strauss waltzes in a movie about Mozart," he was told. "Who's going to stop me?" he wanted to know.

But then, some of the world's great classic dishes are combinations that on the face of it shouldn't work. One of these is the Spanish paella, a truly glorious integration of the flavors of seafood, shellfish, chicken, and sausage, all combined with rice. The Real Seafood's paella ($10.50) is a disaster. The characteristic flavor of saffron is missing, Italian fennel-flavored sausage has been substituted for hot sausage like pepperoni or chorizos; the separate ingredients, far from being wedded by their being simmered together in their own pot, as promised by the menu, taste as if they are only five minutes into their acquaintance. Still, the dish might be edible if it were not for the unpleasant flavor and fatty, slimy texture of the steamed chicken in it. Paella takes more than ordinary skill to prepare. It takes respect for its tradition, for its ingredients, and for the art of developing it.

The lunch menu at the Real Seafood features eight hamburgers ($3 plus) gussied up with various cheeses, olives, and what have you. Several fried fish selections are offered (with shrimp salad and with tuna salad) ($3.95–6.25). Two chowder and salad combinations are less than five dollars. Four daily catch selections are in the five-dollar range at lunch. One order of a very tasty linguine with clam and tomato sauce ($4.75) is ample for two. I liked it a lot. It was full of clams, was garlicky, and the noodles were cooked to perfection.

Like an increasing number of local restaurants, Real Seafood relies on soupy rice cream and liqueur drinks for dessert. But there is plain ice cream, too, and the superb cheesecake prepared by "Say Cheese." What an addition to local menus that marvelous cheesecake is!

*—Annette Churchill*

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Reasonably priced for family dining
331 N. Maple, Ann Arbor
662-9707

## CHINA GARDEN

**Restaurant**
**中國大飯店**

**Specializing In**
**SZECHUAN, HUNAN & PEKING CUISINE**

**CHEF H. J. JAN is the WASHINGTONIAN BEST CHEF AWARD WINNER in WASHINGTON, D. C.**

**RAVE REVIEWS by:**
★ The WASHINGTONIAN, Robert Shaffer, May 1, 1978
★ The WASHINGTON POST'S Phyllis Richman, April 24, 1977
★ The WASHINGTON STAR'S John Rosson, November 14, 1976
★ The PENTAGRAM NEWS, October 12, 1978
★ The NORTHERN VIRGINIA SUN'S Larry Frommer, April 27, 1979
★ The MARKETPLACE'S Jo Ann Jones, March 3, 1979

**Luncheon specials served 11:30 a.m. to 3:00 p.m.**
Monday through Friday.
Chinese snacks (Dim Sum) Saturday and Sunday
11:30 a.m. to 3:00 p.m.
**Let Chef Jan, with national banquet experience, personally prepare your parties of 10 to 170 persons.**

**Reservations 971-0970**
**3035 Washtenaw Avenue, Ann Arbor, MI 48104**

more than 200 dishes for your selection
open 7 days a week 11:30 a.m. to 10:00 p.m.
free parking • moderate prices • parties welcome

## Extra Cheeeeeeese !

The little known fact of the matter is that most pizza places don't use real cheese.
And that's all right if you're more concerned with cost than good taste.
At Domino's Pizza we use only the finest quality natural cheese!
You can always trust us to have the very best...
and that's something to smile about!

DOMINO'S PIZZA

Our drivers carry less than $10
Limited delivery area
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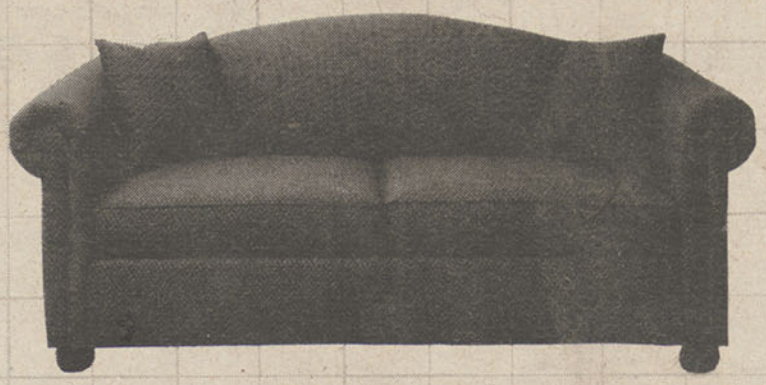
## Free extra cheese!

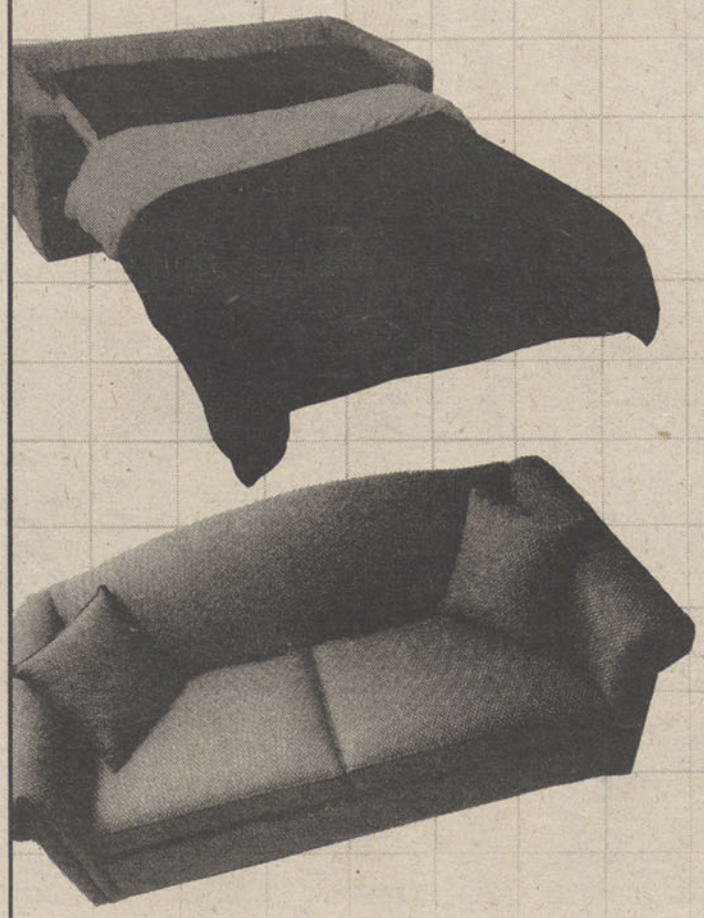
Free extra cheese on any large, 16" pizza.
One coupon per pizza.
Expires: 12/15/81

DOMINO'S PIZZA

Fast, Free Delivery

Observer





## Elegance & Simplicity in the Sleeper Sofa at 25% off

Straight, clean lines and simple, deliberate proportions result in the timeless good looks of the Basic Contemporary. Soft symetrical lines create the romantic feel of the Camel Back. These are just two of our sleeper sofas available this month at 25% off.

Fine construction and careful detailing combine to create long-lasting comfort and a solid investment.

Custom order the Basic Contemporary, the Camel Back, or any other of our upholstered designs, choosing from any of nearly 200 fabrics and save 25%.

Matching loveseats, sofas, and armchairs may be custom-ordered with similar savings during this brief sale.

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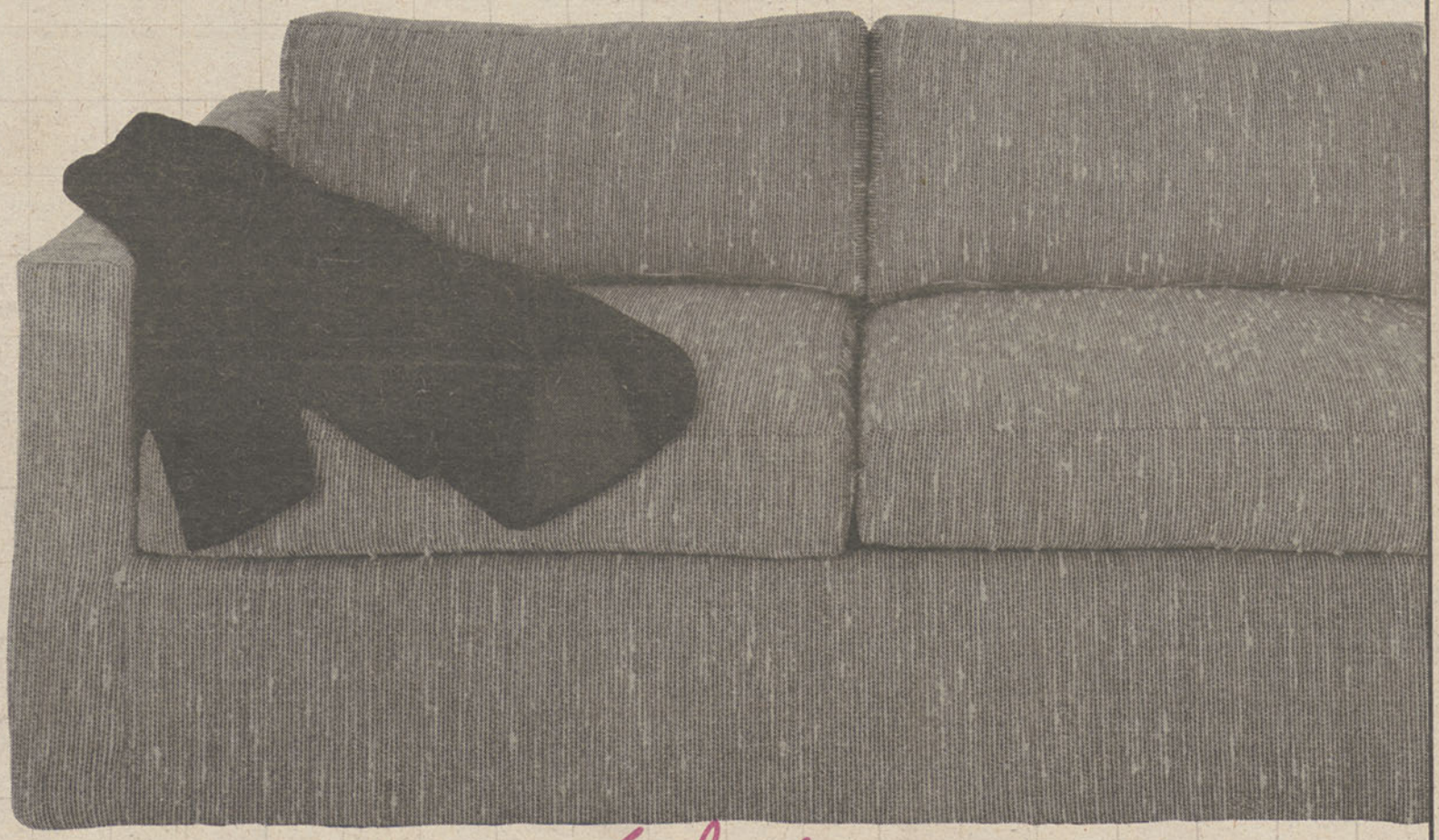

*Sale*

contemporary custom furniture

# cubecraft™

showroom hours:
mon.-sat. 10-6/fri. until 8
sunday 12 - 5

212 E. Washington Street
downtown Ann Arbor
668/8545